MAGAZINE OF ART

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Thomas Cole, Mountain Landscape with Waterfall, 1847, oil on canvas, 51 x 39", Rhode Island School of Design.

EVERETT P. LESLEY, JR.

Some Clues to Thomas Cole

View of the White Mountains, *1827, pen and ink on paper, 6 x 8¼", Detroit Institute of Arts.*

As a mere artist, Claude Lorraine was materially the superior of Cole . . . As a poet, Cole was as much before Claude as Shakespeare is before Pope.

So wrote James Fenimore Cooper (Ms FCV)[1] in 1848, the year of the death of Thomas Cole. In this year also, the American Art Union held a memorial exhibition of the artist's works. Within perhaps a decade, though isolated paintings were occasionally shown in Boston, Philadelphia and New York, the eighty-odd landscapes, allegories and didactic pieces which had made up a public tribute were largely dispersed to obscurity, and the general taste had changed so swiftly that an artist once prodigally praised was looked upon with unmannerly condescension. 1941 saw the first efforts at Cole's reinstatement, with an exhibition at the Albany Institute of History and Art; his centenary has now arrived, and the Wadsworth Atheneum, Hartford, Connecticut, in conjunction with the Whitney Museum of American Art, New York City, have undertaken in so far as possible to reassemble the works shown in 1848 and to present, albeit for an audience less inclined to raptures, a many-sided, often exciting, singular and unjustly ignored figure.

Esther Seaver, in her masterly introduction to the catalogue of this exhibition, has retailed enough of the artist's life to make repetition of chronology unnecessary; and the pictures themselves are their own best illustrations. The purpose of this short essay is to act, so to speak, as the planchette for Cole's personality. The writer has slight faith or patience with the current arrogant tendency to "psycho-analyze" artists from the mute couch of their work; in Cole's case especially—and his psychic makeup was anything but simple—the conclusions which could be drawn from this approach to his paintings, while logically impeccable, would be artistically quite irrelevant. Fortunately for interpretation, he left behind him a bulk of literary material in the form of essays, letters, diaries and fragments which register day to day and sometimes hour by hour the impulses of his nature.

The central question that arises is: Why should an artist possessing so much graphic talent, which developed steadily from the earliest surviving drawings of 1823 to sketches of Mt. Desert of 1844, have chosen, apparently deliberately, to misspend his time on moralizing compositions? Partially the answer is of course in the preferences of his patrons and the almost morbid emphasis on virtue in art. But his contemporaries were no less subject to these influences and yet none, even the most dutiful, came within touching distance of Cole in this respect. The real answer lies, it would seem, in a series of episodes dating from the last months of 1826, after he had established himself with no small success in New York. His youth, from what we know of it, had been solitary, fanciful and financially irksome: his father, a chronic nomadic failure, was a responsibility until his death. His training had been casual and without method or scope: as an engraver, designer of calico prints and scene painter for amateur theatricals. He was, self-confessedly, diffident to the point of terror, often speechless in company, and yet boldly proud of himself. In 1825 he was "taken up" by George W. Bruen, Dunlap, Durand and the august Trumbull, to whom he wrote (Ms NYHS, July 15, 1826), already from the retirement of Catskill:

> . . . I never was less pleased with what I did. I have begun three or four pictures and have threwn [ms. sp.] each aside in disgust. I am sometimes inclined to think that I have lost the little talent I did possess. Perhaps this disgust at what I do arises from seeing nature around me in perfect beauty and am made conscious of my weaknesses by comparison.

He was also patronized by Robert Gilmor of Baltimore, a keen, frank and friendly critic who wrote (Ms NYSL, December 13, 1826) regarding Cole's proposal to paint a "composition":

> . . . Above all things, however, *truth* in *colouring* as well as in *drawing* the scenes of our country is essential, and it is for that reason that I have an objection to your

[1] The following abbreviations for manuscripts cited have been adopted: (NYSL), New York State Library, Albany, New York; (DIA), Detroit Institute of Arts, Detroit, Michigan; (FCV), Collection of Mrs. Florence H. Cole Vincent, Catskill, New York; (NYHS), New York Historical Society, New York City.

View near Ticonderoga or Mount Defiance, *1826, oil on canvas,* 24 x 34½", *Fort Ticonderoga Association, Ticonderoga, New York.*

> proposal. . . . As long as Doughty *studied* and *painted* from Nature . . . his pictures were pleasing, because the scene was real, the foliage varied and *unmannered*, and the broken ground and rocks and masses had the very impress of being after *originals*, not *ideals*. I fear I enlarge too much on this topic, but being really desirous that you should increase and not lessen the reputation which your pictures at Col. Trumbull's and Mr. Hone's so justly entitle you to, I take the liberty of suggesting my own opinions on this point of the art.

To which Cole replied (and most importantly from the standpoint of his future methods) (Ms NYSL, December 25, 1826):

> . . . I really do not conceive that compositions are so liable to be failures as you suppose . . . certainly the best antique statues are compositions; Raphael's pictures, those of all the great painters are something more than imitations of nature as they found it. . . . If the imagination is shackled, and nothing is described but what we see, seldom will anything truly great be produced, either in Painting or Poetry . . . a departure from Nature is not a necessary consequence in the painting of compositions; on the contrary the most lovely and perfect parts of Nature may be brought together and combined in a whole that shall surpass in beauty and effect any picture painted from a single view. I believe with you that it is of the greatest importance for a painter always to have his mind upon Nature, as the star by which he is to steer his art. He who would paint compositions and not be false must sit down amidst his sketches, make selections and combine them, and so have nature for every object that he paints. This is what I should endeavour to do and I think you will agree with me that such a course embraces all the advantages obtained in painting actual views without the objections. . . .

Gilmor's advice (unwittingly ahead of his time in its straightforward realism) was inspired by no other desire than that a young man of unexpected talent should not disorganize what was still an apprenticeship by slighting his training. In reply, Cole takes refuge in the theory of "beautiful nature" that had dominated the thinking of the academies for some two centuries. His rationalization, for so it must be regarded in the face of his remarks to Trumbull, is based first, on an uneasiness at his technical deficiencies and second, on the common *ut pictura poesis* confusion between painting and poetry and their essential ends, which in a strangely belated fashion was to become Cole's own articulate philosophy of art. In any case, from this early date, he forsakes (and not without repining) the objective study of nature and becomes idealistically synthetic. It follows that if the painter is to act as selector and combiner of aspects of nature, there must be some standard by which this is achieved: it cannot be done merely at random, or as whim demands.

In tracing out the lines of Cole's character which converge in *The Course of Empire* and *The Voyage of Life*, no task is more involved than that of determining motivations, for he was not consistent and was given, as we shall see, to long periods of attempted self-revision, melancholia and dubiety. He was, primarily, concerned with Nature (the word is almost always written with a capital "N"); and this concern is something deeper, more ardent and private than the ordinary romantic's submersion: it amounted almost to a mystical and quasi-religious passion. No one but a dolt could have failed to be stirred by the Hudson as Doughty, Durand and Cole saw it: spacious, unmarred by factories, its banks timber-covered and secret. But to Cole the river and its environs, the trees, cliffs and waterfalls, were beyond being an incitement and a source of "compositions." In the manuscript "Catskilliana" (NYSL), he wrote:

> Nature has clothed this earth in a robe of beauty and sublimity and there is no source of pleasure so copious

The Course of Empire: No. 5, Desolation, *1833-36, oil on canvas,* 39¼ x 63¼", *courtesy of The New-York Historical Society.*

and healthful as that which arises in the study of true picturesque natural scenery. In the shady vale on the mountain's top in the deep forest or by the varying stream a rich banquet is ever spread and he who feasts may exclaim There is one earthly pleasure that never palls There is one joy that brings no remorse. . . . Often in treading [?] the umbrageous masses of the forest my attention has been attracted by the appearance of action and expression in certain objects of nature especially trees and I have been led to contemplate the fine effects thus produced and to search into the causes and I have found that principally arises from the analogy or resemblance there is between [the] human figure and the barky inhabitant of the forest, the limbs and trunk of a tree with those of a man. . . . The analogy between men and trees may be traced very far and to lovers of nature may be an overflowing stream of enjoyment. In the sheltered valley trees have an air of tranquillity and assimilate with each other in form and character. So it is with man in those situations secluded from the stormy troubles of the world he assumes an equality seldom broken by originality of character. But place him in another scene exposed to the tempests of adversity and tossed in convulsions and revolutions of nations—then originality should start forth in a thousand characters battling for existence and supremacy. . . .

Thus to Cole nature provided a grander, more various and socially less taxing companionship and replenishment than could be found in the human beings from whom, cooperatively, he was gradually becoming more and more estranged. One of the principal interests of the romantic, *character,* that visible effect upon the physical and spiritual textures of the passage of time, of the alterations of experience, could be studied at will in nature without the troublesome relationships that social intercourse must entail. As early as 1826, in his poem "The Wild" (Ms NYSL), his gravitation toward greater and greater aloofness is apparent:

And on the mountain's skyey top, the verge
Of this swung earth that overhangs the gulf
Of deep immensity that dread abyss
Where who answers not though angels shout,
The soul may loose its chilling bonds to earth
And stand unfettered and alone, or melt
Into the elements themselves, freed from its earth
And by a shorter flight be wafted up to heaven.

When this is combined with an equally significant sense of time, the historical and moral intentions of his later art begin to come clear. *The Course of Empire* was already germinating in his mind in London in 1830 (*Sketchbook,* London, 1829, Ms NYSL) as *The Epitome of Man—The Cycle of Mutation.* When once this conception thrives, it is never uprooted: his papers contain an endless series of notations for cyclical pictures, which progress through imaginative medievalism to pure pietism in *The Pilgrim of the Cross and the World.* Contact with the layered residues of continental European civilization increased this brooding on the transitory character of human endeavors, his own in particular. In his journal of a tour to Volterra (Ms NYSL, August 24, 1831), he wrote:

I sat under the ruin of an Etruscan wall and gazed long on the great scene of desolate sublimity—the sun was high & the herbless ravine reflected his unmitigated rays perhaps the scene was more impressive at this than at another hour—for it discovered the naked dreariness of all—& there was profound silence—That silence was broken by the bell of an ancient Convent that stands near the precipice & the pervading and mournful sound broke on the ear as if wailing for the hour whose departure it announced—That "iron tongue of time" filled the vast air prolonged but echoless —Brief are the limits of human life: man measures time by hours & minutes: Nature, by the changes of the Universe—This great gulf below me is an hour-glass unto her—those sounds have run ages & ages, & ages after ages must pass away & man['s] hours be countless ere they are exhausted.

Shortly after his return from Europe, he proposed to Luman Reed (Letter, Ms NYSL, September 18, 1833) his *Epitome of Man,* to cover in five large pictures and

The Voyage of Life: Manhood, *1839-40, oil on canvas, 52 x 78"*, *St. Luke's Hospital, New York.*

several smaller ones an entire wall of Reed's house; in 1836, when Reed died, the series was still unfinished. It was in November of 1834 that Cole commenced his personal diary, "Thoughts and Occurrences" (Ms NYSL), which, with some intermissions, was to be kept up until eleven days before his death. This document is certainly the most consistent revelation of the artist's mind. It is often strangely fragmentary and omits much which, in letters and jottings, would ordinarily be included in such an exposition. It is, however, still the best evidence of the direction Cole's individuality was taking: aside from the already mentioned hermitic nature-worship and his preoccupation with time, his growing sense of artistic frustration and its allied spiritual remedy, religion. Why he should have been artistically thwarted, when his pictures commanded high prices and his reputation was unchallenged, is superficially astonishing unless one takes into account the progressively less translatable state of his ideas. He wished to be at once architect, seer, *pater familias,* academician, bucolic anchorite, poet, essayist and inventor: not even he, with all his talents, could surround so extreme an aggregate of ambitions. His thirst for solitude could not be quenched (entry of September 6, 1835):

> I am afraid that I am becoming more irritable in disposition than I was formerly, this is partly owing to being more interrupted in the pursuit of my profession—I am most happy when I can most escape from the world; but the longer I live in the world the more it seems to claim me—that is, its ordinary cares & troubles—Nothing makes me so melancholy as that which prevents me from the *pursuit of my art.*

Yet he was lonely, and knew loneliness as only those can who are temperamentally cleft by their own unsharpened resolves (entry of November 21, 1835):

> I cannot but consider myself unfortunate in not having found a companion of congenial mind whose spirit would mingle with mine in unreserved communion—I feel an enduring want, a lasting and unsatisfied desire to have intercourse with one to whom I could reveal thoughts which must not be spoken to the world—I am insolated—those around me only know me in part. . . . I am insolated for how few there are who love the beautiful with heart and soul—who cast off worldliness and clear away from their eyes the film which prevents them from beholding the glories of creation—But am *I* better or wiser for this sense & perception of the beautiful that I imagine myself to possess in a greater degree than the multitude? . . . I know that at times my admiration for the beautiful is a source of irritability & uncharitableness towards those who do not seem to feel as I feel & see as I see. . . .

Though he married, apparently most happily, in 1836, he could still write in 1838 (entry of May 19):

> When I remember and read of the multitude of great work produced by Raphael, Michel Angelo, Domenichino and other great masters—how paltry and insignificant seem the productions of my own pencil and how unpromising the prospect of ever producing pictures that shall delight and inform posterity and be regarded with the admiration and respect that the works of those masters do. Is it my own deficiency or the defect of the times and society in which I live? This I know I have the ambition, the desire and industry sufficient to do as much as any man has done, the capacity I may not have but that has not yet been tried; no sufficient field has yet been offered to me. I do feel that I am not a mere leaf painter—that I have loftier conceptions than any mere combination of inanimate and uninformed Natures. But I am out of place everything around, except delightful Nature herself is conflicting with my feelings. There are few persons of real taste, and no opportunities for the artist of Genius to develope his powers—the Utilitarian tide sets against Fine Arts.

And again in 1841, in Paris (entry of October 8):

> . . . I feel that art has not yet arrived at its acme—I feel that much more may be done, wonderful as some of the master productions are, but I am conscious that time has too far advanced for me to subject myself to that study and training of hand and eye that is necessary. I began too late in life,

Mt. Aetna from Taormina, Sicily, ***1844, oil on canvas, 32¼ x 48"***, ***Lyman Allyn Museum, New London, Conn.***

but I will do my best if I may not be the first I will not be the last. I have always longed to be an historical painter as well as a painter of landscape, but I fear that opportunity will not occur either in practice or employment. I am hopeful and earnest and cannot entirely fail if God grants health and moderate means.

From roughly this point forward (perhaps the crisis was brought on by the death in 1839 of Samuel Ward, who had commissioned *The Voyage of Life,* and his realization that "there would almost seem to be a fatality in these commissions") Cole's artistic consciousness is occupied, not with nature or history, but with morality. A revealing entry of 1842 (undated; follows entry of November 27, 1842), though hardly clearly expressed, gives us his somewhat faltering efforts at a philosophy of art:

That the true and the beautiful in Nature and Art are one and inseparable, I have long been convinced. And that truth is the fixed and unchangeable standard of taste, that works of art, however they may tickle the fancy and amuse the eye of the multitude at the time—unless founded and built upon truth will pass away like the breeze that for the moment ruffles the surface of the lake. Those founded on truth are permanent and reflect the world in perfect beauty. What I mean by true in Nature is—the fulfillment in themselves, the consummation . . . of created things, of the objects and purposes for which they were created. . . . By true in Art I mean imitation of true nature and not the imitation of accidents nor merely the common imitation that takes nature indiscriminately. All Nature is not true. The stunted pine, the withered fig tree, the flower whose petals are imperfect are not true. But I would say the imitation of art should be the imitation of the perfect (as far as can be) in Nature, and the carrying out principly [ms. spelling; "principles"?] suggested by nature. Art is in fact man's lowly imitation of the creative power of the Almighty. . . .

In a future state we may find perfection that we are incapable of conceiving while wrapped in the corporeal clay—that the modes of beauty with which we are conversant are more or less alloyed by our grossness and impurity. That our admiration of fiend-like forms—tempests—and the developments of human passion which we have been used to admire in Nature and Art will be found but the shadows of our own dim vision. Angelic beauty—stainless and pure—will be known as the true and only beautiful. . . .

The contradictions inherent in this statement (*viz.,* that nature as exemplifying the "creative power of the Almighty" is still not all "true") apparently did not occur to him. But as an explanation of his last works, especially the unfinished *Pilgrim of the Cross and the World,* the passage is better than any contemporary psychological or esthetic diagnosis. His objectives, always by implication morally didactic, now became definitely so. The next year (entry of July 30, 1843), he wrote:

I am now engaged on a large picture that I trust will be of more importance than anything I have done for a great length of time. It is a scriptural subject: the Angels Ministering to Christ after the Temptation and Fasting. I have painted it in a serious spirit and I trust its effect will be such on the minds of those who see it.

But the solace of religion did not modify the tendency to melancholia; he spent the winter of 1843-44 in New York, away from his family, and the results were unfortunate (entry of July 9, 1844):

I exhibited the largest collection of my pictures I have ever placed before the public at one time but the Exhibition was not very successful. I labored hard with my pencil and earned well, but an unfortunate arrangement . . . to build a house . . . has involved me in difficulties from which I fear it will be long before I entirely free myself. I was deceived and misled. I returned to the country in March and have . . . been engaged on my easel; but have no great work on hand; circumstances are against me and I have much to struggle with. God grant that I may soon [be] relieved of

> these pecuniary embarrassments so that I may engage in works consonant to my taste and such as may edify as well as amuse. . . .

By 1846 he had definitely entered a period of religious preoccupation, if not enthusiasm, which, no matter how long it might have lasted had he lived, was the final stage of the development implicit from the beginning. At the beginning of that year (entry of January 1), he wrote:

> My business may not be complained of although I long for the time when I can paint whatever my imagination would dictate without fear of running into pecuniary difficulties. This painting for money and to please the many is sadly repulsive to me. Thoughts [and] conceptions crowd upon me at times that I would fain embody, but I am kept from them by necessity. And like one who, travelling through a desert, comes to a deep stream beyond which he sees green fields and fruits and flowers fears to venture in the rushing waters. But I am about to venture: I have determined to commence in a short time (indeed I have already commenced drawing on the canvasses) a Series of five pictures. The subject is The Cross and The World. I have no commission for the work and my means are scarcely competent for me to accomplish so great an undertaking, but the work I trust is a good one and I will venture in faith and hope.

On his birthday of the same year (entry of February 1, 1846):

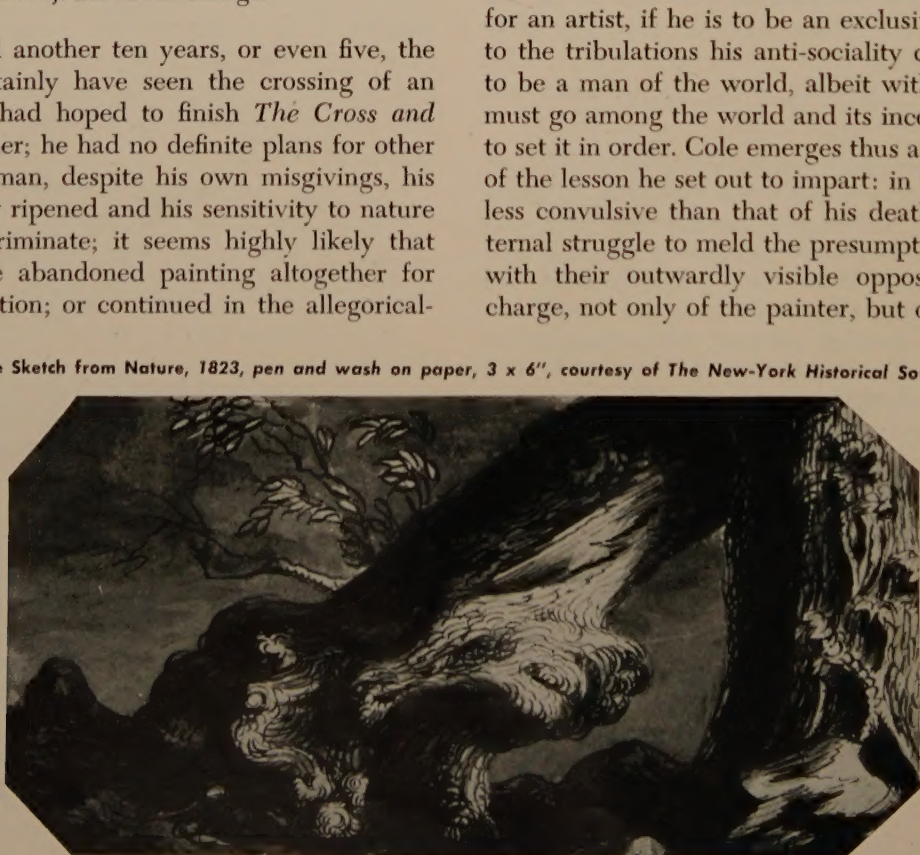
> O that this morning's tranquil beauty may be an augury of the coming year to me—that though the winter of Time is stealing over me my soul may be possessed by that holy peace which descends from heaven as this morning's light has been shed over the darkling world.

Two years later, on the same day, and ten days before his death, the last sentence was penned in his book (entry of February 1, 1848):

> Last night it snowed and we are rejoiced to see the black unsightly landscape covered with the pure mantle—the sun shines and the heart rejoices in the change.

Had Cole lived another ten years, or even five, the year 1848 would certainly have seen the crossing of an artistic Rubicon. He had hoped to finish *The Cross and The World* that summer; he had no definite plans for other works. As a draughtsman, despite his own misgivings, his powers had constantly ripened and his sensitivity to nature was mature and discriminate; it seems highly likely that he would either have abandoned painting altogether for some religious occupation; or continued in the allegorical-didactic strain against the taste of the public, growing more and more self-condolent; or—and the writer feels this to be the most probable—he would have returned to landscape painting, in the heroic manner of his pupil Church, Bierstadt and Moran, to maintain his place for some time to come as the premier American painter. As the panorama of his work stands, it is esthetically complete within the limits of an era: he came to public notice in 1825 at a time when, in New York, all artists of consequence were to focus their talents in the National Academy of Design; he died in 1848, one of the most crucial years in American and European history, a year that no individual could survive without reversal or displacement of ideas. Cole, as a sort of *Wunderkind*, enjoyed consistently the admiration of his peers. But his painting is no mere index of their taste or that of the public. It is the work of an individualist who, though possessed of an almost threatening talent, was so tender to criticism and so apprehensive of human contacts that he closed himself both to a catholicity of training and intercourse which would have given his productions permanence on their own merits. The tendency to "composition" was, the writer believes, a subconscious excuse for passivity, a romantic passivity given moral vindication by his conviction that to be engulfed by nature would lead to spiritual enlightenment. He thought of himself as a poet, and his pictures must always be viewed as at least half-literary efforts: they derive, most of them, from verbal experiments invested later with selected pictorial forms. And these selected pictorial forms are in turn chosen on the basis of his personal doctrine that, as an instrument of the "creative power of the Almighty," it was his duty to deliver illustrative precepts which would be both elevating and enjoyable. In the history of American painting he is perhaps more provocative as a personality than as an artist, for the course of his life and the pictures which mark its steps are the ventures of one who tried to accommodate himself to the irresistible dictates of his spirit and the requisites of fashion. That he felt himself thwarted in so doing is only natural: for an artist, if he is to be an exclusive solitary, must agree to the tribulations his anti-sociality carries with it; if he is to be a man of the world, albeit with a moral message, he must go among the world and its inconveniences, the better to set it in order. Cole emerges thus as the very embodiment of the lesson he set out to impart: in this particular year, no less convulsive than that of his death, his internal and external struggle to meld the presumptive good and beautiful with their outwardly visible opposites in nature is the charge, not only of the painter, but of all.

Tree Sketch from Nature, 1823, pen and wash on paper, 3 x 6", courtesy of The New-York Historical Society.



G. E. KIDDER SMITH

Churches for Today's Religion: the Swiss Philosophy

First Church, Christ Scientist, Zurich, Kellermuller and Hofmann, architects. All photographs are by the author.

CONTEMPORARY Swiss religion has an energy, drive and appeal which have resulted in the building of an extraordinary number of new churches. And, as the need for these new churches arose, it was obvious to the inquiring and logical Swiss mind that their revived faith would require more of its buildings than watered-down copies of old masterpieces. If renewed beliefs were to be adapted to the changing world, it was patent hypocrisy to continue the shallow aping of an architecture resolved to the ultimate by the gothic master masons and builders of the twelfth to the fourteenth centuries—an architecture produced by men and times utterly different from our own. The sincerity and ever forward direction—the modernism if you will—of these ancient structures would make tawdry indeed the contemporary draping of a neo-gothic stage front over a steel and concrete frame. The best of the old architecture—for example, the Frauenkirch church (Fig. 1)—can be found in the new: the wonderful relation of church to site, the contrasts of materials and textures and the unselfconscious honesty of expression. The clichés and idioms which mark each passing generation are of no concern today; the goal is simply the finest and most fitting creation that the architects of our age can produce.

Thus reasoned the Swiss, and in the late 1920s and early 1930s they set in motion a movement for modern churches which swept all faiths and each canton. Indeed, one might truthfully say that modern architecture began here with a church—Karl Moser's St. Antonius in Basel (Fig. 2). Today there is scarce a new church built in the entire country which is not of contemporary character—a fact unique in international modern architecture.

The distant roots for this impressive fact go back almost thirty-five years to Pope Pius X (who died in 1914) and his efforts to reorganize and improve the Catholic Church. One of his primary concerns was the growing estrangement, both spiritual and spatial, between clergy and congregation. He asked first for greater participation by the congregations in the church and its manifold problems and then sought a more intimate relation for them in the service itself. He wanted to break down the physical and psychological barriers between the nave on the one hand and the pulpit and sanctuary on the other. The new interests which Pius X stirred in all parishes resulted in a more active liaison with the church and its architect members. When this liaison was coupled with positive suggestions from the Pope himself, the results had profound effect in years to come on all Catholic church building (Fig. 3).

All proposed changes in church design had as their aim a closer integration between congregation and service. This obviously called for a plan where all members could clearly see, hence more actively feel, the ceremonial. This led to the omission of the side aisles, a minimizing of the columns, a free view and open plan. At the sanctuary end the separate choir and apse with its ambulatory were dis-

Fig 1. Church, Frauenkirch, 1603.

carded. the altar raised and the whole choir widened and brought into closer contact with the nave. The approach was clearly towards the "one-room" ideal, realized many years later by many examples, such as the church at Bellach (Fig. 4). It was also towards the smaller church, where the pastor could have a more intimate connection with his congregation.

The results of the new standards occasioned by this re-evaluation and interpretation of the church liturgy and its architectural manifestation were naturally felt in all Catholic countries. France and Germany were very active, with Perret at Raincy and Rudolf Schwarz at Aachen taking the lead. Switzerland was then a few years behind, but it has since outstripped all others in progressive church philosophy. As far back as 1925, the Societas Sancti Lucae was formed, composed of a group of Catholic architects, painters and sculptors, with other church and lay participants, to investigate and discuss basic church problems, especially those relating to design and embellishment. They analyzed tradition and dogma, appraising the old while considering the new. Besides strengthening the forward direction already established, they were primarily instrumental in setting up a creative approach to the paintings, sculpture and stained-glass windows which play such an important part in the Catholic church. Instead of getting vapid stock items by the yard from some commercial firm which turned them out in endless succession, the policy was to commission first-rate artists for important works. The result has been some of the best murals and sculpture in Switzerland.

The first modern Swiss church of importance was the aforementioned St. Antonius in Basel by the late Karl Moser, a great leader in this new cause. This church was begun in 1926 and finished the following year. It naturally created a storm of reaction and criticism but weathered all opposition, maintaining an extraordinary influence on all subsequent church design—both Catholic and Protestant—in the country. Perhaps even more important than the church itself was the mental stimulation it provided, for with this powerful example before it, Switzerland gave more attention to church architecture than it had since the early days

Fig. 2. St. Antonius, Basel, Karl Moser, architect, 1927.

Fig 3. St. Karl's, Lucerne, Fritz Metzger, architect, 1936, an early Catholic church.

of the baroque. One healthy result was the subsequent animation of the Protestant Church, which in Switzerland has been in sometimes peaceful, sometimes armed, conflict with the Catholic ever since the reformation. As recently as 1848 actual fighting between the two took place in the so-called War of Secession. The Protestants, seeing what the Catholics had done with their new architectural concept, examined anew their own liturgy in order to bring it more into harmony with the realities of the twentieth century.

The first tangible evidence of this healthy Protestant self-investigation was the building of St. Johannes in Basel (Figs. 5 and 6) some nine years after St. Antonius. This bold but stark building was the first in a line of Protestant churches, the last and greatest of which is undoubtedly the Reformed Church at Zurich-Altstetten (Fig. 7) by Werner Moser, the son of the famous Karl Moser of St. Antonius.

The two churches now of course build only contemporary church forms. Whereas many of them are not of architectural merit (few showing the daring of the first modern German churches), the very fact that they are all modern is of impressive significance. And this is the case not only in the cities but also in remote valleys and villages.

Both Protestants and Catholics have an architectural philosophy that parallels their religions, and each reveals this in its building. In the Catholic Church the Holy Sacrament is of paramount importance, hence the placing and emphasis of the altar comes first: it is almost always raised on a dais and reached by three steps. In the Protestant Church the sermon has increased in importance over the rest of the service, communion normally being given only once a month, and this has resulted in the growing prominence of the pulpit in relation to the altar and in the contraction of the sanctuary end of the church behind the pulpit. The baptismal font, a highly important feature of the apse end, symbolically comes between the congregation and the altar; whereas the Catholics prefer it near the entrance where it more clearly signifies the beginning of the spiritual life. In contrast to the Protestant, the Catholic choir plays a secondary rôle, and most modern Swiss Catholic churches place the choir and organ in a balcony at the entrance end of the church. Most Protestant churches, on the other hand, have the choir and organ in the apse where they can more clearly lead the communal singing.

A change has taken place even in the last few years as to the prominence of the Protestant choir and organ, and a letter written to me by D. A. Schädelin of the Protestant Cathedral in Bern is illuminating: "It seems to be essential also that in harmony with this arrangement [of pulpit and altar] the organ and church choir should not have the dominating position in the church, as was often the case during the second half of the last century, by which the church more and more lost its proper theme—the preaching of the gospel, in exchange for some artistic substitutes, so that the church gradually assumed the nature of a temple of art. The artistic decoration of the church was regarded as the religious feature, and the lavishly adorned organ became more and more the victorious competitor of the pulpit." The most recent Protestant churches have subordinated the organ, and some of its clergy even advocate placing the choir in the back as is done by the Catholics.

A last point of difference between the two theologies as it affects architecture has to do with the use of wall paintings, free-standing sculpture and other forms of embellishment, all of which are used by the Catholics and few by the Protestants. The former consider pictures as

Fig 4. Catholic Church, Bellach, H. Baur, architect, 1944-45.

Figs 5 and 6. Exterior and interior views of St. Johannes, Basel, Burckhardt and Egender, architects, 1936: the first modern Protestant church.

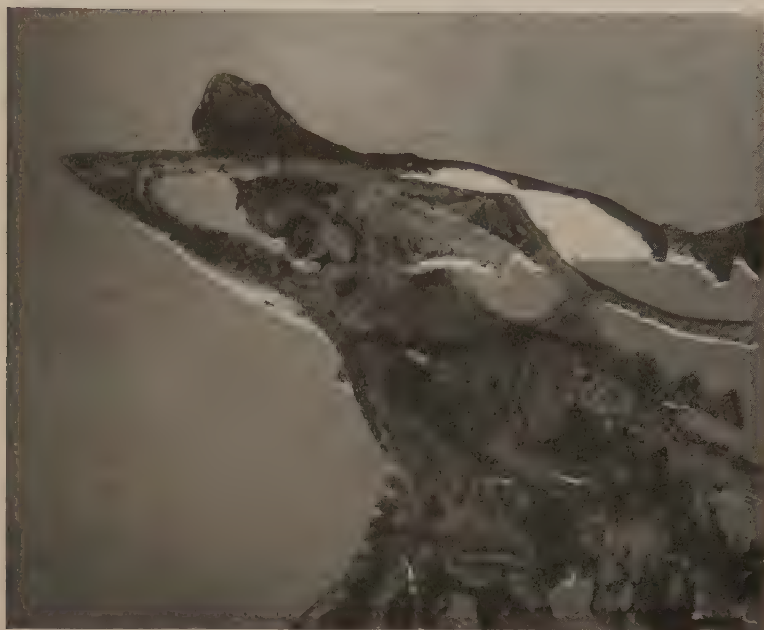
helpful enrichments; the latter seek primarily a simple, dignified structure without decoration. A large part of the Catholic religion comes from the church; of the Protestant from the individual man.

However, in Switzerland both churches heartily refuse to consider religion a frozen ritual but hold it instead a living, growing thing, always in a state of evolution for the betterment of mankind. Thus the theories of each are reflected in their building as a three-dimensional panorama of theological evolution. What was done twenty or even ten years ago might not be done today—and will undoubtedly be questioned and improved upon tomorrow.

Fig 7. Reformed Church, Zurich-Altstetten, Werner Moser, architect, about 1942.

THEODORE J. ROSZAK

Some Problems of Modern Sculpture



Scavenger, detail, 1946-47, steel, 10 x 18".

THE problems and solutions of the contemporary sculptor are less often discussed than those of the painter. In order to raise some of these problems and to get one artist's answers, the *Magazine* submitted a group of questions to Theodore Roszak. They and his answers follow, illustrated by his sculpture.

Ever since the reaction to the work of Rodin, there has been a great deal of talk among sculptors on the necessity of "truth to materials." The idea has resulted in very different kinds of work: for example, that of Flannagan, Brancusi or Henry Moore. What is your own feeling about this question?

"Truth to materials" is an old dictum which is reexamined periodically. Of course, such a concern is an indispensable part of all honest workmanship involving materials and tools, from that of the simple craftsman to the architect, engineer and artist. For the sculptor, it becomes an important consideration in shaping an attitude towards his craft. His consciousness of it results in renewed exploration, discovery and exploitation of all the plastic suggestions inherent in materials and their processing, and thus leads to new insights of a purely formal character.

But it is clear that truthfulness to materials does not alone explain the work of Brancusi, Flannagan and Moore, else they would be similar, whereas they are in fact widely different. For instance, in the schematic evolution of these three sculptors we have the equivalent in plastic terms of the life cycle: conception and germination (the egg form of Brancusi); foetal development and emergence, the breaking up of the simple organic cell and the mystic invocation of life (Flannagan); the interaction of more dynamic tensions expressing maturity and the growth of the separately related forms of the family group (Moore). While I use the work of these three artists collectively as illustration, it does not follow that this evolutionary parallel takes into account their individual success as artists; but it does suggest one kind of growth pattern represented by plastic ideas.

I would choose to investigate—in order better to understand their personal qualities and the distinct plastic order that each of them represents—the manner in which each was individually affected by the prevailing atmosphere of plastic resurgence, rather than the relevant but lesser consideration of truth to materials.

There has also been among twentieth-century sculptors, at least until recently, a strong feeling that the true sculptor is a carver rather than a modeler—that is to say, a Michelangelo rather than a Rodin. Do you think that cut stone is closer to the essentials of sculpture than modeling and casting?

Modeling, to me, is a legitimate means of expressing sculptural ideas. Its specific technical advantage lies in its malleability; its weakness resides in its limited physical properties and its requirement of armature, "props" and translation into more durable material. Direct carving has the advantage of generating form directly in terms of its own physical properties, thus producing a consistent evolution of forms and surfaces. While some carvers heighten the sense of space by deep cuts and perforations, I have preferred to avoid what seems to me its stolid obedience to physical limitations. Despite my obvious bias, I have seen

Invocation, 1946-47, steel, 24 x 18".

too many fine pieces of carved sculpture to let technical considerations interfere with my enjoyment of them. Nevertheless, I feel that sculpture today demands a medium embodying a combination of malleability and tensile strength exceeding the possibilities of both clay and stone.

Modern technology has made possible the use of metals with a great deal of flexibility. Today an obstinate material like steel, which formerly yielded only under great pressure, can be handled as easily as wax. It has the added advantage of permitting greater control coupled with tremendously increased tensile and compressive strength. The interplay of surfaces brazed with alloys adds a further plastic variant. These technical possibilities permit the expression of new plastic ideas and experiences.

Drawing, painting and the building of constructions all have a direct bearing upon my liking for metal, and I suspect my affinity for welded and brazed steel lies partially in the ability of this medium to assimilate my total creative experience and yet lose none of its own organic unity. My own method of work is to make a drawing of an idea which, when translated three-dimensionally in steel wire, establishes an interrelation of lines, contours and tensions. These may multiply or diminish as work continues, but ultimately they determine the primary character of planes and masses. Spatial expression is thus *simultaneously evolved,* enlisting all the plastic elements available at the same instant.

It seems to me that one of the vital and essential qualities of sculpture is an attitude that embodies the most extensive persuasive accumulation of plastic experiences and sets up tensions that constantly assert themselves in terms of space and in turn become one with it.

In modern painting, there is probably a more conscious interaction between materials and ideas than ever before. That is to say, the modern painters are quite willing to allow themselves to be influenced by the work itself as it grows under their hands and to take suggestions (though of course not finished forms) from accidents of materials. Is this same attitude to be found among modern sculptors, and do you consider it a legitimate method of creating works of art?

The conscious interaction between materials and ideas has not escaped me and, in a different way and to a lesser degree than some painters, I am aware of the possibilities that arise from "accidents" that the work in hand may suggest. For me these accidents become legitimatized only when they find their proper relation to the whole. In a finally resolved work of art, "accidents" and effects that were accidental in origin lose their meaning, and it is probable that they have served only as reminders substantiated by previous experience. That is, accidents may awaken dormant responses that can be plastically useful and that might otherwise have been neglected, but I should not care to stake my creative life upon the exclusive use of such chance procedures. Their suggestions are helpful only within the essential framework of consciously directed effort.

It will doubtless be agreed that the contemporary artistic atmosphere is more favorable to painting than to sculpture. And it might be said that many sculptors, even among the best and the best known, have had their vision strongly influenced by the esthetics of painting. What is your reaction to this state of affairs?

It is not in our time alone that the artistic atmosphere has been more favorable to painting; this has been true for over four hundred years. Ever since the renaissance, painting has enjoyed a leadership of ideas and a numerical advantage and has been paramount in influencing and shaping the character and values of the visual world. From Verrocchio to Rodin, one can cite an almost endless number of cases in which painting left its mark upon sculpture. The social disunity following the renaissance produced an atmosphere more favorable to painting than to the other arts, and it is to the discredit of painting as a cultural agent that it corrupted sculpture and practically destroyed architecture —until the present respite that sculpture and architecture are now "enjoying." In this connection, it is interesting to observe the inertia that seems to me recently to have come over painting. And while this is perhaps momentary, indicative of a transition to new forms and accomplishments, there are nevertheless many signs that a cancelling out of ideas is taking place, due to a generally felt lack of ability to sustain the initiative that painting enjoyed at the beginning of this century.

Allied with this situation is a generally felt lack of sculpture and sculptors. Would you say that this is due more to the esthetic bias just outlined or to a pure lack of physical and financial opportunity for the sculptor to do his work?

In a very immediate sense, the lack of sculptors and sculpture is related to the reason for that esthetic bias

suggested in the preceding question, creating a set of social circumstances unfavorable to the sculptor. Although he is constantly plagued by questions of heavy materials, express charges and lack of space, a more fundamental reason for his plight lies in the circumstances peculiar to the present stage of civilization. The last vital span of sculpture occurred at the richest period of Christian theology, between the eleventh and the fifteenth centuries, when the artist could work within an assured collective unity perhaps never to be regained. It is in a climate of such largely unified social forces that architecture and sculpture flourish, and any widespread practice and resurrection of sculpture, comparable to the great periods of China, India and Greece, can result only from similar forms of social integration.

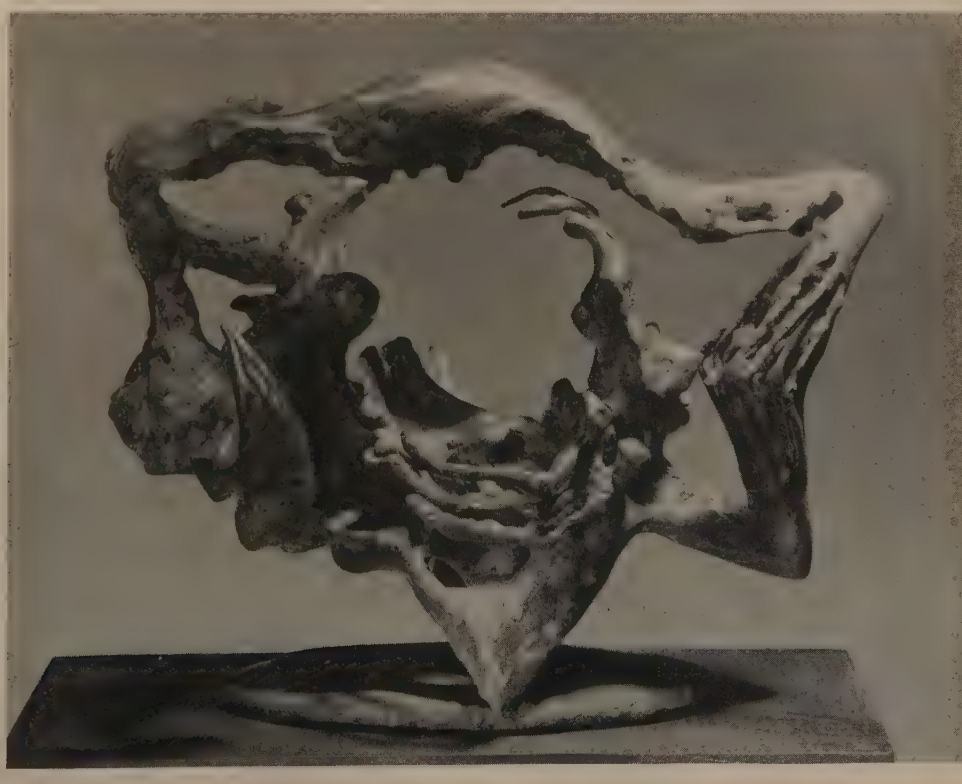
Allied with this in turn are continuing attempts to expand the area in which the sculptor may work. Do you feel it profitable, for example, to attempt to convince architects that they should include a place for sculpture in their designs?

It would undoubtedly be economically profitable for the sculptor if the architect would bear sculpture in mind when working out his designs, and there have been many instances of such collaboration. The results, however, have often been so unsatisfactory that I question its having been of genuine value either to the sculptor or to the architect, except in rare cases. Although this question refers to the welfare of the sculptor, the fundamental problem is architectural. I am afraid that any intelligent planning on the part of architect and engineer sufficiently broad in scope to allow for an organic acceptance of sculpture in architecture would be impossible under present conditions. The prospect of supplementing architecture with sculpture in a way that would permit the integration of their respective spacial orbits within a consistent community environment would be little short of miraculous.

In your work you have at various times done both abstractions and pieces with narrative subject matter. Does a change from one to the other imply an evolution of your style, or do you feel that both tendencies can be carried on with success together?

I do not believe that a visual expression is ever totally beholden to an exact transcription of nature, nor is it ever

Above, Thorn Blossom, 1948, steel and nickel (brazed), 32 x 20", collection Whitney Museum of American Art.



Right, Sea Quarry, 1947, steel and brass (brazed), 10 x 12".

completely removed from it. Art is always arrived at through some process of abstraction, and the divergence from nature which we perceive or feel is merely a question of degree and kind. I have yet to see any work, however "abstract," that has not already had its counterpart in nature or in the man-made world. The most rigid geometry in contemporary art pales when we take time to explore geometric formations in mineral and other crystalline structures. Microscopic observation reveals a world of geometric and amorphic structures that dispels at a glance the myth that abstract art bears no indebtedness to nature.

This process of abstraction applies as much to the evolution and sequence of historical styles as it does to the work of an individual artist. His work may parallel the progression of styles from the renaissance to the present day by beginning with the recording of the object and then tending towards an increasingly formal order; and at our stage within this development we find it proper and consistent to explore all possible mutations of the formal order. This process has been strengthened because the artist, forced by the social circumstance of an apparently growing isolation, prefers to recede into his own plastic world and recreate it. He finds additional support for his conviction because (as has by now become a commonplace) this "discipline" was for a time lost sight of and needs to be reaffirmed.

Direct visual sensation may occur at any level of "abstraction" and part of our seeing experience finds its most telling impact when this becomes a plastic exchange. Our sensibilities are by now so conditioned that we respond in terms of sensation to any level of abstraction as we would to narrative subject matter. I therefore regard any single piece of my work—into whatever category it seems at first glance to fit—as part of the total fabric of my development, having been dictated by my special predilections.

Recently many sculptors have attempted to expand their activity both economically and esthetically by the use of new materials. Does this sort of thing seem propitious to you?

New materials suggest possibilities that upon occasion make for a genuine contribution, and their use deserves encouragement. I think it extremely difficult to judge the esthetic validity of experiments at this point, but these materials are a lively and provocative part of our present interest in extending our plastic vocabulary.

In my own work, I have investigated the varying means by which these materials could be processed. This required training in the use of both the hand and powered tools common to our industrial life; as well as an understanding of the manifold ways in which new materials could function, not only esthetically but also in terms of industry.

It may be relevant to recall that the constructivist position in modern art assumes a total interaction with life, theoretically and in direct engagement. This in turn suggests that the sculptor could assume the multiple rôle of artist-designer-technician and so forth, implying a creative life beneficial to society through industrial channels, one in which industry would reciprocate by supplying incentive and opportunity.

My personal opinion, however, is that at the present time such economic and esthetic activity are incompatible. Industry today cannot absorb any genuine esthetic values; the values inherent in it cannot begin to supplement a creative life that demands, among other things, an unequivocal devotion and the highest moral integrity.

Would you say that it is better for the artist, if he must earn a living, to do it in an occupation in no way connected with his art or in one, like teaching or the applied arts, that is allied with it?

This is the perennial question of doing art with a crutch. Except in rare instances of economic independence, most artists must have supplementary work, and the kind chosen is largely a matter of personal adaptability. One point of view holds that the artist's creative ability may be harmed by work or ideas that, by invading his creative domain, vitiate his vision and energy. It is simple to support this view by instances where such an invasion has been disastrous; on the other hand, one can cite historic examples to dispel it. For example, the renaissance artist dispersed his creative energy in many directions; and among contemporary artists, Klee and Kandinsky devoted many years to teaching and writing.

Of one thing I feel sure: no supplementary activity will have a final bearing upon a creative act. An artist accepts such work by accident or design; but he will soon know how well it is suited to him and will make the necessary adjustments. Having myself done many kinds of work, I have discovered that teaching in an institution with an atmosphere of liberal ideas serves me best. In many ways, the American college is becoming the only place where it is possible to combine an interchange of ideas with some degree of economic security.

Raven, 1947, steel, 18 x 24".

Editorial: Miniver Cheevy and the Dignity of Man

In a recent article in the *Atlantic Monthly* Mr. Francis Henry Taylor has seen fit to renew the attack upon the art and artists of today. Since he chooses to rely for support upon that apologia of the Boston Institute which was answered in these pages last year, it seems appropriate to continue the rebuttal.

It is not his crushing grasp of the grand movements of culture that compels us to forego a reply to the historical broadside resonant with philosophic names and quotations with which he presumes to support his low opinion of contemporary art; this apparent use of the authority of the past to humiliate the present is less awesome than it seems, for his chronological salvo is often wide of the mark. We simply doubt that the history of art, which, as he says, is the history of mankind, can be compressed into seven short pages without omissions and distortions that show a lack of respect for what Mr. Taylor professes such anxiety to restore—the dignity of man.

But his ex-cathedra pronouncements upon the current scene call for comment. Some of them, indeed, merit only denial: a statement from the Boston Institute, a few quotations from a book by Ortega y Gasset and an inconclusive symposium arranged with a flair for publicity by *Life* magazine—these do not constitute the mass rejection that Mr. Taylor pretends to find. Particularly when wider quotation would show that Ortega gets considerable enjoyment from much so-called "difficult" modern art.

Nor do we credit the flat statement that "the public has at last rebelled" against contemporary art. With what intimate stethoscope has Mr. Taylor been testing the public's heart? Our own less scientific feeling of its pulse has revealed no symptoms to warrant such a diagnosis. The attendance at exhibitions of contemporary art has not visibly dwindled. The press, usually considered a good judge of "what the public wants," has been devoting considerable space to all kinds of modern art, whose influence upon the accepted forms of applied art is daily more evident.

Perhaps, however, this miscalculation comes from so single-minded and penetrating a concern with the works themselves that the author has had little time to look around him. How else account for his insinuation that "the chief purpose of American art is to illustrate the Kinsey report"? Does this refer to Hopper, or Marin, or Davis, or Blume, or Graves, or Shahn, or Guston, or Baziotes, or whom? Are we really supposed to believe that the "innocent layman," even with the assistance of such eminent authority as he seems to be offered, could draw any such inferences?

Going through the paragraphs of his angry discourse, the reader is at a loss to know to which of them Mr. Taylor wants him to give credence. For his method of argument resembles nothing so much as Indian giving: what he grants with one sentence he withdraws in another. He agrees with the Boston Institute that modern art "is both dated and academic"; he also agrees with Stephen Bourgeois that it is "the creative expression of the mind's dynamic perception." He tolerates the Academy of the past, but condemns what he chooses to call the Academy of today. He deplores the fact that the artist has become the favorite "whipping boy" for a state of affairs for which he is not to blame—and then writes an article that lays on a hundred lashes.

This method of forgetfulness reaches its culmination in a final self-contradiction. In ringing Jeffersonian phrases he generously grants that "No intelligent person would seek to deny the innate and inalienable right of the artist to think and do as he pleases." But Mr. Taylor is apparently confident that he, at least, knows when liberty is license, for without hesitation he proceeds to delimit this freedom by defining exactly the conditions which he says the artist "must" meet. It is less a question of what these conditions are than of this blithe progress from talk of freedom to authoritative prescription, and of the easy implication that impugns the "good will and personal integrity" of any artist who looks at the label before drinking.

But what are these unconditional requirements? First the artist "must . . . communicate his meaning in terms of universal human experience." Does Mr. Taylor seriously suggest that the artist has no right to choose a small rather than a large audience, that the success and significance of his message is to be judged by the size of his public? There have been and are great artists of both kinds. Besides, the instances of the apparently difficult becoming comprehensible to all, of the so-called esoteric growing meaningful to many, are so numerous and have been so often adduced that one blushes to recall them once more to a scholarly author.

Second, the artist is told he "must resist propaganda of both Right and Left." A laudable sentiment except that, posed thus, the crucial decision as to what is center, and central for the artist, is no longer the artist's own. And besides, art is not produced in any such atmosphere of safe and objective choices dictated by external authority. Third, "he must recognize that he shares the responsibilities of citizenship equally with the writer or the politician." But what if it is precisely his recognition of these responsibilities that leads him to work in a "difficult" way (as it may lead the politician to an "unpopular" decision). "Must" he then abandon his conscience in favor of someone else's "universal" communication?

Fourth, as "the public must respect the artist's freedom," so the artist "must acknowledge the public's freedom of acceptance and rejection." Here the artist will surely agree, and inquire what else he is now doing? He will then be surprised to learn that the public is being "dragooned to admire and applaud what they cannot understand." Surely the artist has no such power; it cannot be he who

(continued on page 72)

BAIRD HASTINGS

Christian Bérard

Christian Bérard on the set of Les Bonnes, by Jean Genet, produced by Louis Jouvet in Paris, 1947.

CHRISTIAN Bérard, born in Paris in 1902, is today one of the least known of important artists under fifty. Taking early to painting, he studied with Edouard Vuillard and Maurice Denis at the Académie Ranson. Here he underwent certain sympathetic influences that have remained ever since —spiritual rather than technical or subject influences. In the early 1920s Bérard became one of the leading spirits of neo-romantic art in Paris: the group which included Paul Tchelitchew as *chef d'école,* and among others the brilliant though uneven Eugene Berman, Leonide Berman and Kristians Tonny. Of this group Bérard was the first to obtain some measure of recognition. For one reason he was French and so more easily accepted; for another he had an interest in delineating the *haut monde* of society; and finally his portraits were attractive in their reaction against abstraction.

Perhaps we should remember here that the neo-romantic movement set up a legitimate opposition to abstraction at a time when no one believed that poetry could be expressed in paint. The group movement was short lived and, just as earlier the cubists Braque and Picasso had suspected each other of plagiarism, so did the neo-romantics. By 1930 the various painters went their ways, but their movement had re-established a concern with man, his emotions and his intelligence, as opposed to interest in form or color as such. Bérard started out a poet, and a poet he is today; he remembers the interior life, and, capturing the fugitive emotion or thought of the instant, he puts it on record forever.

Some have related Bérard to the rose period of Picasso and even to de Chirico, but the domain and atmosphere of the artist are all his own, for he has developed outside the main currents of contemporary art, though it is true that to a certain extent he belongs to the line descending from Guys, Gavarni and Gustave Moreau. Cocteau has said that Bérard reacts from surrealism by painting the dreamer rather than the dream, and James Thrall Soby has expanded this into the generalization that the neo-romantics were providing the naturalist side of a reaction to which the surrealists were creating a somnambulist complement.

Bérard paints isolated persons and objects. His characters walk alone or live alone, sometimes by choice and sometimes not. He is less interested in their form than in their thoughts and feelings, is attracted to faces, often without definite expression, and concerned with their lives. It is thus natural that Bérard should have admired Degas and learned a great deal from him both in technique and in subject treatment. One finds in the figures of Bérard

the same closed yet imprecise physiognomy, the positive heavy eyes, the drooping pouting mouth and the air of melancholy uneasy interrogation. Frequently he portrays man depressed and oppressed by the complex universe and the problems of his soul. His figures often are asleep or idle; the futility and sweetness of escape are seen in weary eyes and dull abandon of gestures. On sombre divans, in old arches and from the middle of nowhere, his characters stare away from their own thoughts. Yet from the first Bérard's people have had a haunting elegance that was alive and piercing.

Although he does not consciously strive to produce emotional, psychological or physical effects on his audience through the portrayal of the state of mind of his character, his use of color and the rhythm of his line filters out the character portrait we have come to know and endows it with the magic and mysticism inherent in most of his output. It is when he fails to impress us with the problem of his character that we notice what seems to be a lack of cohesion.

In his early paintings he covered his canvases with a thick layer of candle grease. Occasionally his oils had a smudgy appearance and his drawings appeared lazy, but despite this and his constant concentration on poetry he never lost contact with reality. Though often he showed definite disregard for organization and the more pictorial type of clarity, he usually achieved certain physical effects of his intention to mystify. In *Sleeping Figure* the composition produces a feeling of enormous strength due to a psychic effect. There are times when his pearl grays, whites and blues fail, due to the lack of metaphysical resourcefulness and organization of his painting, but his invention is great and usually he avoids bathos. His morbid nostalgia and his poised feeling have an almost uncanny way of capturing the essential notion he seeks and of suggesting motion and cerebral action despite the apparently languid state of the soul of his subjects. His pictures are not copies but rather variations on an eternal theme—the human face —with personality powerfully projected into the world of the onlooker. Though he has painted some landscapes,

Bérard, Portrait of Jean Cocteau, 1928, oil.

Bérard has concentrated on human beings, and most recently he has portrayed a large number of circus folk.

To speak a bit more of technique, it is not merely his line that makes Bérard a draftsman of distinction: it is also his undulating, controlled brush stroke. He translates by means of analogies all he wishes to say. Though his drawings seem to be sketches, so far as ever he will be concerned they are complete expressions in themselves rather than preparation for larger works. Bérard's fluid, transparent shades suggest what purely linear drawing

Bérard, Sleeping Figure, about 1930, wax and gouache.

cannot. The lyric color comes into action where the simple exposition of drawing cannot convey the precise meaning intended.

Bérard's paintings of such figures as Cocteau, Colle, Damia, Kochno, Gertrude Stein, and his self-portraits are among his best works. Barely concentrating on likeness, he makes them intense and exciting. His line portrait of the poet René Crevel is as strong as a stone carving. The wavy short hair, piercing eyes and jutting chin are admirably exposed. His *Portrait of a Man in Blue,* painted in 1927, startlingly depicts the survivor of Dachau, 1945, and he is one of the very few to have understood and portrayed the *maquisards* of the last war. His curious accents of color and wavering lines build a very personal sentiment.

His character portraits often express actions and thoughts ordinarily demanding vast canvases—resignation, war suffering, waiting. In *The Meeting*—a cripple with a crutch and a girl stretch their hands towards each other, not touching, looking at each other calmly—the two figures, as we look, seem to approach, but not quite to touch, each other. One does not feel a sense of immediate tragedy in these oils, yet there is everywhere plaintive sensitivity and tortured imagination. One finds the latent anguish of the wise man who questions himself. These characters are not myths; they are real and persuasive, at once typical of our age and of sensitive characters of all eras.

Bérard is at his best in quiet romantic moods, though in some of his most recent pictures he has displayed a bright, sparkling and more superficial side. This recent

Bérard, *Portrait of a Man in Blue,* 1927, oil.

Bérard, *Portrait of Mlle. Damia,* 1930, oil, 23⅝ x 28¾", private collection, Paris.

mood has influenced the illustrations for *La Bonne Vie.* In his earlier, more characteristic style, the illustrations for an edition of Dostoevski published in 1930 are excellent.

He is one of the few artists working in time as well as space, creating unity of action in time and imaginative sequence. He rediscovers forgotten feelings of interchanges and relations between individuals, of continuous, styled silent dialogue. The works of this inventive poet are as the successive stages of a ballet, where in fact he has performed some of his most outstanding achievements. Though since 1930 the theatre has been his natural habitat, Bérard has also been at home in interior design and related fields.

As early as 1935 he became a regular contributor to *Vogue,* with sketches of the Paris fashion collections. Unobtrusively he has become extremely powerful in the world of Paris fashion: he is always to be found at the openings of collections, and his opinions are more widely recognized than those of any other artist concerned in preparing or presenting the hundred or so new models which each of a dozen large dressmakers produces in the spring and in the fall. He may almost be said to exert a decisive influence over the careers of many a fashion designer, for good or evil, and many of his ideas are used directly or indirectly by the leading Parisian designers.

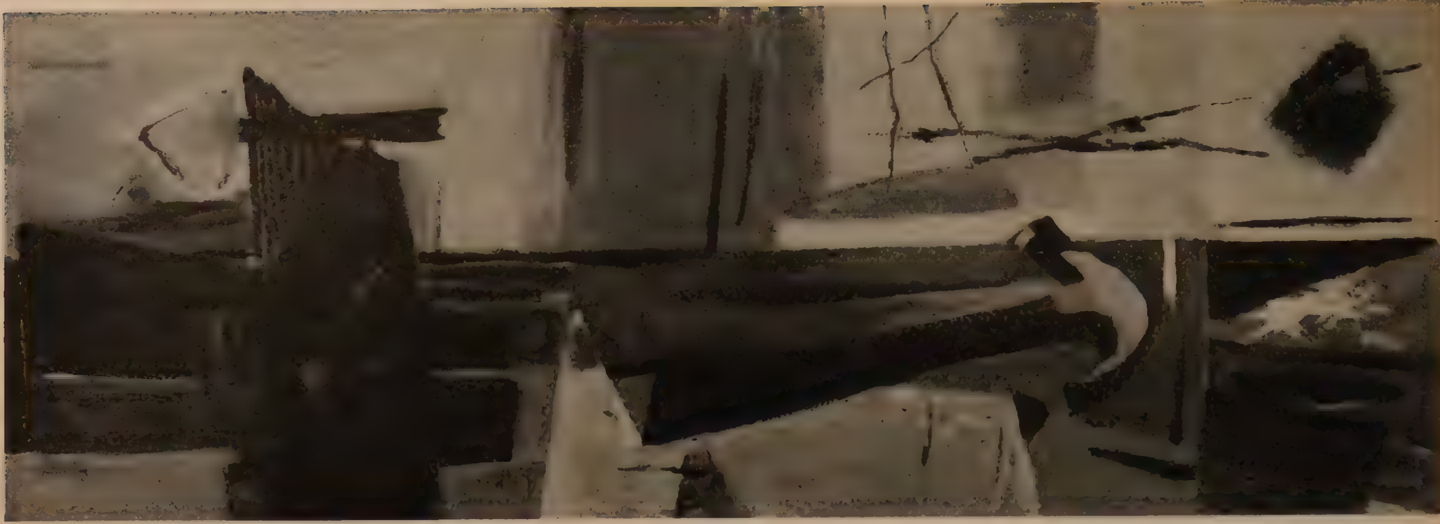
But perhaps Bérard's most important medium has been the ballet and the theatre, and he has been before the public ever since he designed the costumes for *Les Elves* (Fokine-Mendelssohn), first produced in 1922. He has collaborated with such diverse and well-known names as Louis Jouvet, Jean Cocteau, Jean-Louis Barrault, Boris Kochno, Massine and Balanchine, all with great success. The ability to recognize the medium in which the protagonist is going to operate has made Bérard unique among modern designers. In this way he contributes more vitally and spectacularly to the visual feast of the spectator than many an artist who is concerned first with the effect on the audience. His work is discreet but always personal. His costumes are created to be lived in by the persons in the presentation, whether classical dancers, fairy-tale characters, courtly figures or what have you.

Bérard's costumes for Don Juan with Louis Jouvet and Andrée Clement, 1947.

In his sets he is both functional and poetic. One of their practical aspects is their maneuverability. For Jouvet's production of *Ecole des Femmes* at the Comédie Française, Bérard depicted the age of Louis XIV with stylistic reality; and to move from the gilded interior to the typical tailored garden, Molière's people had but to open enormous swinging doors—a simple transformation taking place in full view of the audience. Other Bérard successes at the Comédie Française include Jouvet's presentation of *Le Corsair* and Rostand's classic *Cyrano de Bergerac*. For Giraudoux' last play, the satire *La Folle de Chaillot,* he created "Chez Francis," the urban cafe at Paris' fashionable Place Alma for the first act, and for the second act turned to the nearby dingy cellar where the Folle plotted the destruction of civilization's human parasites. Bérard has more than an understanding of architecture as applied to stage works and more than a knack for costuming with an eye for color and style. Be the scene tragic or gay, major or minor, *mondaine* or circusy, he finds the right colors and forms with which economically to transform a bare stage into another realm.

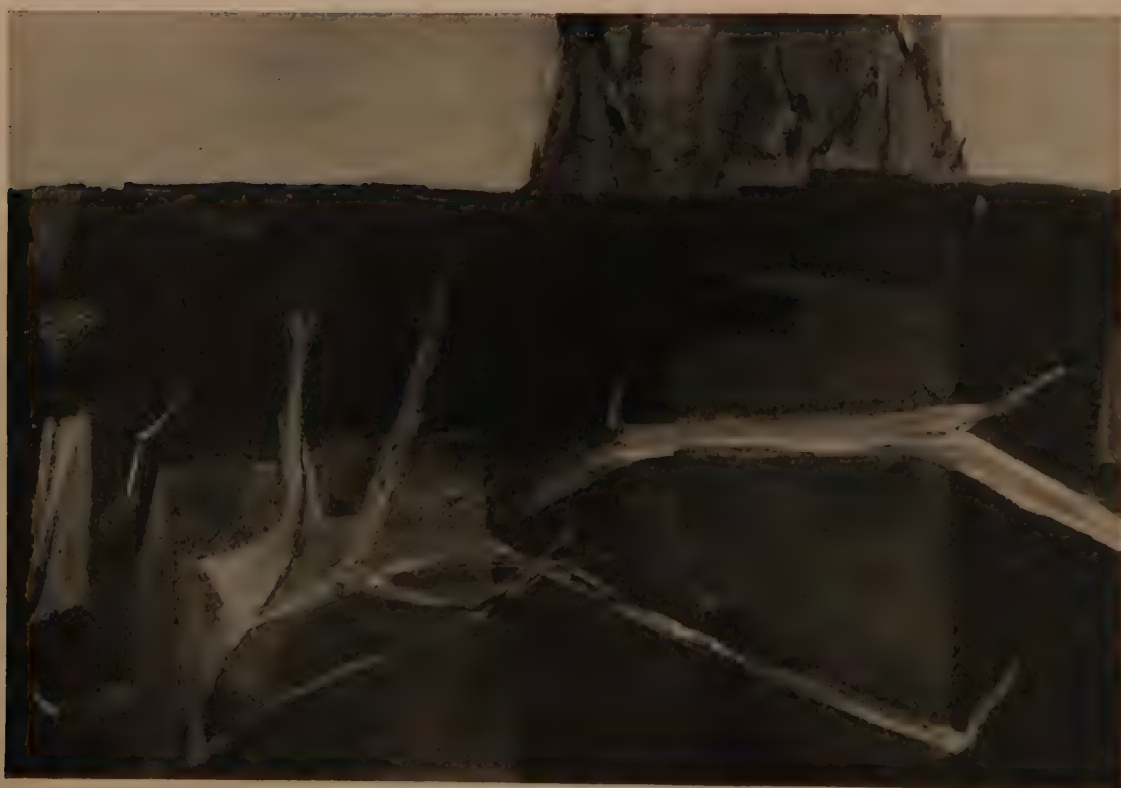
Since 1932 Bérard has collaborated on at least one theatrical work each year, and he is still hard at work. Both his output and his influence have been enormous. The qualities of verity, unique personality and prolific production characterize his career—in fashion, in painting and in the theatre—all mediums in which this original artist has understood the relation of reality to idealism in our time.

Bérard's setting for Seventh Symphony, Monte Carlo Ballet Russe, 1938, photo courtesy of Museum of Modern Art.



REUBEN TAM

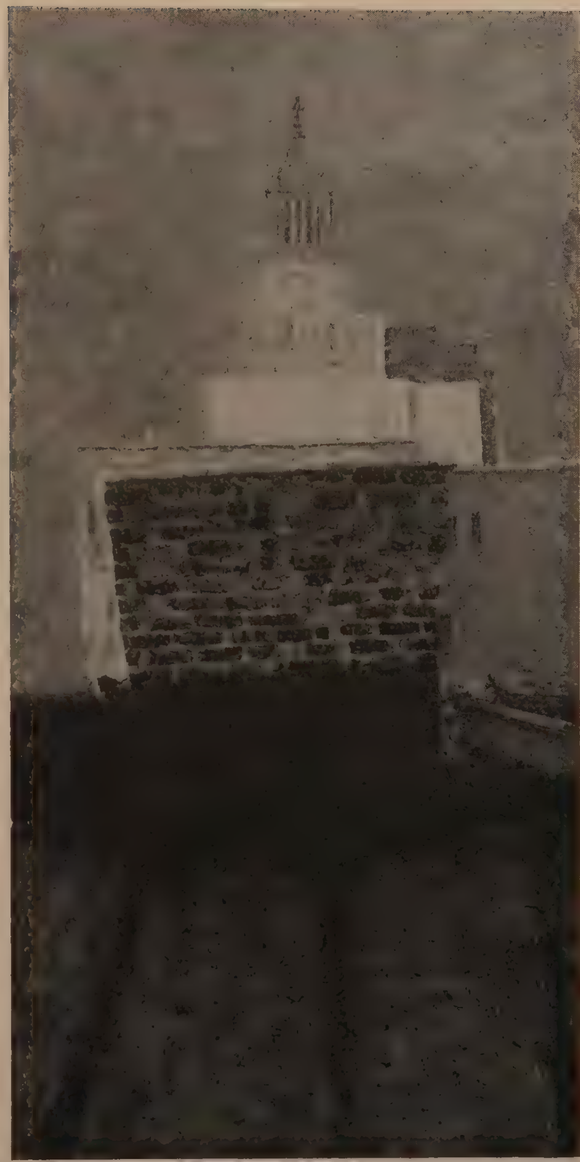
Reuben Tam, who now divides his time between New York and Maine, was born in Hawaii in 1916 and is a graduate of its university. He studied painting at the California School of Fine Arts and at the New School for Social Research. He has taught art and English in the Hawaii high schools, and painting at the Brooklyn Museum. He was a Guggenheim Fellow in 1948, and his work is represented in numerous public and private collections. Tam's vocabulary is abstract—the painted and scratched line, and a close range of muted color—but his intention is the recording of what he calls the "Spirit of the Place," by which he means the felt mood of "coastal hills, headlands and the sea"—the kind of landscape in which he grew up and in which he lives today.



Above, Shingles and Hammer, 1947, oil, 11 x 30". Left, Northern Landscape, 1947, oil, 20 x 28". Photographs by courtesy of The Downtown Gallery, New York City.

HERMAN ROSE

Herman Rose was born in Brooklyn in 1909. He spent two years at the school of the National Academy of Design and then devoted himself to study of the work of "old and modern masters, in museums, galleries and print libraries." He has had two one-man exhibitions in New York. Rose has supported himself by a variety of night time jobs, keeping the daytime free in order to paint his city scenes "from life and on the spot." His pictures combine an interest in architectural structure and in the subtle textures of building surfaces bathed in light; they are rendered on modest canvases with small brush strokes of bright color. Thus he establishes a mood of quietness and intimacy, in contrast to the more usual vision of the impersonality and rapid tempo of the modern city.



Right, Chimney and Skyscraper, 1948, oil, 25 x 13".
Below, East New York, 1947, oil, 13 x 22", collection A. I. Klotz.
Photographs by courtesy of the Egan Gallery, New York City.

LOUIS GRODECKI

The Jacques Coeur Window at Bourges

Annunciation, detail, the Archangel Gabriel.

On July 31, 1451, Jacques Coeur, minister of finance of Charles VII of France, was arrested at Taillebourg and accused of poisoning Agnes Sorel, the famous royal favorite. When this was proved groundless, he was charged with bad administration and conspiracy against the king. Thus one of the most brilliant personal careers of the middle ages was ended. Coeur was a merchant of unknown descent who rose to political power and fortune, thanks to his audacity, his diplomacy and his real commercial and financial genius. He was by turns royal ambassador, banker to the Pope and many princes, minister and first counselor of his king. He made his brother a bishop and his son an archbishop; when he was himself condemned, he compelled the Pope to reinstate him. His life and career illustrate many forms of spiritual and social life in the fifteenth century: on the one hand, the modernity of commercial and capitalist organization (was he not the proprietor of a navigation company and of a system of colonial storehouses?); on the other, the sclerosis of exterior forms of life, together with absurd dreams of chivalry worthy of Arthurian romance (he actually died trying to liberate the Holy Land from the Turks): He was intoxicated by heraldic dreams, inventing a multiplicity of coats of arms, devices and signs of feudal nobility that had long since been devoid of any meaning. Was he a genial *arriviste* dizzy with success, or was he an ingenious businessman occupied with his own publicity? In any case, we must concede that we owe to his initiative, and perhaps to his taste, several masterpieces of late medieval art in France: his famous residence at Bourges and a series of magnificent stained-glass windows in its cathedral.

These consist of three groups, all, as Des Meloizes has proven, made in the same workshop after designs of the same artist: the big window on the west end of the nave (called the "housteau" and made between 1447 and 1453) which attracts but little attention, since it must compete with famous glass of the thirteenth century; the fragments in the vestry on the north side of the church, built by Jacques Coeur between 1446 and 1448; and, the best known, here illustrated—the *Annunciation,* begun in 1447, in the side chapel of the choir, whose expense was borne by Jacques Coeur.

It is interesting to note that, contrary to the usage in those times, the donor and his family are not shown anywhere within the composition of the *Annunciation* figures. This could be due either to the modesty, or to the pride, of Jacques Coeur. Instead of being shown as present at the Annunciation, he had his patron, St. James, take his place. On the other side of the window is the figure of

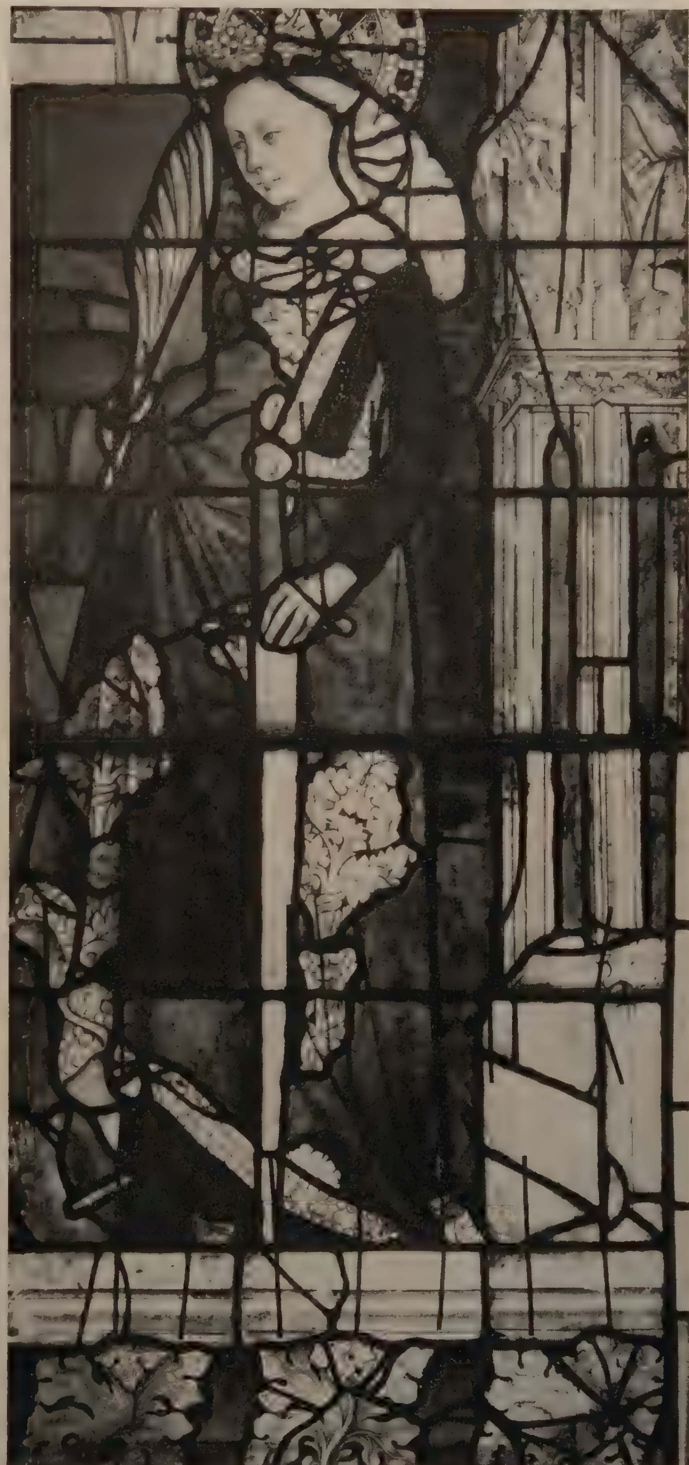
St. Catherine, the patroness of the financier's wife, Macée of Léodépart, who thus disguises her plebeian name and appears only in the coat of arms above the saint.

The upper part of the window, where one can see God the Father and the playing angels, is also curious, if one takes into consideration its meaning. It is in the shape of an enormous *fleur de lys*, the emblem of the house of France (the window in the chapel of the banker's residence was designed in the same manner). The center is occupied by the royal coat of arms, flanked by that of the Dauphin, the future Louis XI, at the left, and by that of the queen, Marie d'Anjou, at the right. Underneath these, there were probably two other coats of arms, perhaps that of the Ducs de Berri, whose title belonged to the king, and that of Pope Nicholas V, great protector of Jacques Coeur. Though these were destroyed in the seventeenth century and later replaced, we can be sure that they could not have included the banker's blazonries, which were already represented on the lower panels of the window.

We are not accustomed to such modesty and discretion on the part of donors in medieval times. In his own *hôtel* at Bourges, Jacques Coeur had his coat of arms painted or sculptured on every wall of every room. It showed a background with three hearts and three shells of St. James—a sort of riddle made of his name. He also was fond of mottoes, proud but not devoid of humor, real devices of a banker who played at chivalry: "A vaillans coeurs rien impossible"; "En bouche close n'entre mousche"; "Entendre dire, faire taire, à coeur joy." Thus in his own home he allowed himself to exhibit his recent nobility with a sort of impudence, but in these windows in the church he was humble and discreet. He himself disappeared in favor of his patron and even his coat of arms was replaced by those of his king and of his protector, the Pope. Thus we should accept this window as a declaration of submission and faithfulness to the king and his family; while at the same time recognizing that, true to the double nature of the man and his times, it is also a sort of commercial poster, showing off his best official relations as minister and banker.

But this subtle panel of personal advertising is above all a marvelous work of art. The background is a transparent blue, similar to the vault of the chapel, where Gabriel greets the Holy Virgin. Yellow *fleur de lys* are scattered over the blue background. Among fair and delicately transparent tints, violent reds break out: in the robes of the angels around God the Father, in the great mantle of the Archangel and in the rug on which one sees the silhouette of St. Catherine. St. James, in a purple mantle, has a background of green drapery with branches and flowers; the Holy Virgin is all pink and green; St. Catherine is in a very dark green robe. Under a blue sky studded with golden stars, strange transparent flowers are displayed and innumerable precious stones glitter. Everything is full of flowers, shining with gems. There are large flowers on the background, the robes are in blooming Venetian brocade, fair and gold. The halos and crowns are of diamonds and pearls inlaid with multicolored stones trimmed with pearls. All these were intended to create an atmosphere of fabulous riches, as if the natural splendor of transparent colors in glass would not suffice, and to a medium so brilliant and luminous in itself had to be added the light and glitter of the "representation" of brilliance.

Is this the particular taste of a bourgeois enriched by Levantine commerce, dreaming about gold, jewels and oriental silks? One might think of the *Volpone* of Ben Jonson, but this simple explanation is not sufficient. There are many brocades, gilt, pearls and diamonds in the upper part of the famous *Altarpiece of the Holy Lamb* at Ghent. Henri Focillon (*Art d'occident*, Paris, 1938) and Charles de Tolnay (*Le Maître de Flemalle et les frères Van Eyck*, Brussels, 1939) have described this unreal aspect of Van Eyck's painting, this paradise on earth full of light, this celestial Jerusalem built of gold and diamonds, immersed in God's



Annunciation, detail, St. Catherine.

Annunciation, the Jacques Coeur window at Bourges Cathedral.

splendor and in the glimmer of Eternity. Here is something more than the symbol of divine riches and light that is usually essential for fifteenth-century painting. This penetration of matter by light, this universe seen by goldsmith's eyes, defines one of the most important aspects of the art and technique of Jan Van Eyck. His analytical vision is like a microscope. It creates a crystalline universe, filled with transparencies, reflections and irridescence. Van Eyck's genius lay in understanding and using all the possibilities of his new technique of transparent oil glazes on a clear background to paint light and give magnificence to colors that do not exist in reality. In this manner the so-called "realistic art" was created, where, however, everything was consecrated to exalt the wonder of light and color. This "taste for marvels" spread through all Western art, especially that of France. In Fouquet's famous picture of the Virgin in the Museum of Antwerp, which may have been a portrait of Agnes Sorel, he enveloped her in crystal and precious stones.

School of Jean Fouquet, Descente de Croix, end of 15th cen., church at Nouans.

The author of this stained-glass window at Bourges worked under the same influence. One may even say that he was very sensitive to the elements of Van Eyck's art. The Archangel Gabriel and his mantle adorned by figures of the Apostles appear to be inspired directly by Flemish art; the St. Catherine resembles the St. Catherine in Van Eyck's small triptych in Dresden. Very similar to the Flemish pictures are also the small figures of Adam and Eve, "sculptured" in the architectural elements. But this *Annunciation* resembles as well the French paintings of about 1450, when the new technique and analytical vision coming from Flanders had won its victory and the first works of Fouquet appeared. One is compelled to compare the *Annunciation* at Bourges with the *Pietà* of Nouans, which was made in Fouquet's workshop. Joseph of Arimathea from the *Pietà* and St. James in the stained-glass window might well be brothers. There is the same posture, the same fullness and roundness of head on a very short neck. After comparing the women's heads, one will see the chief characteristics in both works: the same physical types and the same heavy draperies; and other analogies between them and the pictures or miniatures of Fouquet can be found.

This does not mean that the author of the *Annunciation* must have been Fouquet. Even if one admits that the glass painter would have had to alter stylistic qualities in the cartoon, there are essential differences such as the lines of the hands, the design of the eyes or the hair. Also the Flemish influences in the *Annunciation* are too direct for us to attribute it to Fouquet. But Fouquet and the author of this window stem from the same *milieu:* they play the same part in the history of French painting.

There was a time when, owing to a text of the eighteenth century (P. Le Vieil, *Art de la peinture sur verre et de la vitrerie,* Paris, 1771), the author was identified with Henri Mellein. But the dates of Mellein's work are too early, and stylistically Mellein belonged to a previous generation, having already attained fame in 1430. Perhaps the name and the personality of this great master will never be known. With this anonymous artist the school of the Loire had its beginning. His works are without a doubt contemporary with those of the Master of Tours, but they seem to be more archaic and nearer in feeling to Flemish examples. Perhaps it was he who initiated the style of Fouquet, but our evidence is still insufficient for such conclusions.

To what degree does he express the taste of Jacques Coeur, his magnificent patron? Perhaps this question is improperly phrased: the painter never creates his art after the taste of his patron. The lover of art, the Maecenas, chooses the artist whose style suits him best. In selecting this particular painter, Jacques Coeur probably was yielding to a desire for splendor, to a kind of snobbishness then very much in fashion. But in this subtle work, where he flatters the king and shows pride of royal favors, he is accepting this "taste of the marvelous," of the unreal, which is surely more characteristic of late medieval painting than pretended realism. Thanks to his choice, the window of the *Annunciation* seems to be connected, even in style, with the personality of Jacques Coeur. This extraordinary man, who in his youth sought adventure on the oriental seas, who loved to play at chivalry and who died in a Byronic way, combined the qualities of a cunning merchant with the incurable romanticism on which the later Middle Ages throve.

Jan Van Eyck, Dresden Triptych, detail, St. Catherine, about 1435.

INGEBORG EICHMANN

Letter from Italy: the *Fronte Nuovo*

Renato Birolli, Montmartre, 1947.

With the end of the war and of the fascist regime, Italian artists were freed from the twenty years of isolation during which they had been completely out of touch with the world of art and its developments. At last they were able to re-establish contact with the trends and efforts of the rest of the world. Public discussion of contemporary artistic problems could once more take place and immediately became extremely lively. Placed suddenly in a new situation, the artists found it difficult to orient themselves in the general chaos of ideas and questions. An escape into a pseudo-classicism like that of the *Novecento* movement (which, aided by the autarchic efforts of fascism, had originated after the first world war) was out of the question for the younger artists. The older generation, which had gained continental importance with futurism and metaphysical painting, betrayed its convictions by its overzealous opportunism and so sank to a level of voluntary provincialism. The bankruptcy of the fascist regime created a need for a new moral foundation.

The union of the most gifted younger Italian artists (all of them born between 1906 and 1919 and belonging to the generation after the *Novecento*) should be interpreted in this light. The new group was first called *Nuovo Secessione Artistica Italiana*, but later this name was changed to *Fronte Nuovo delle Arti*. They stressed common esthetic goals less than the moral obligation of the entire personality. In October, 1946, this group issued a manifesto signed by eleven artists: Birolli, Cassinari, Corpora, Guttuso, Leoncillo, Morlotti, Pizzinato, Santomaso, Turcato, Vedova, Viani. Cassinari later withdrew, and the sculptors Fazzini and Franchina became new adherents.

The manifesto reads as follows:

> Eleven Italian artists wish to substitute the dialectic of forms for the esthetic of forms. They intend to unite seemingly opposing tendencies with a view towards a synthesis that will become apparent in their future works. This will be in sharp contrast to all former syntheses, which were achieved by reason of a theoretical and *a priori* decision. Above all, they wish to give their observations and their separate creations in the world of the imagination a basis of moral necessity and to bring them together as expressions of life. Painting and sculpture will become in this fashion instruments of knowledge and of the free exploration of the world in order continually to strengthen their connection with reality. Art is not the conventional face of history; it is history itself, which does not exist apart from man.

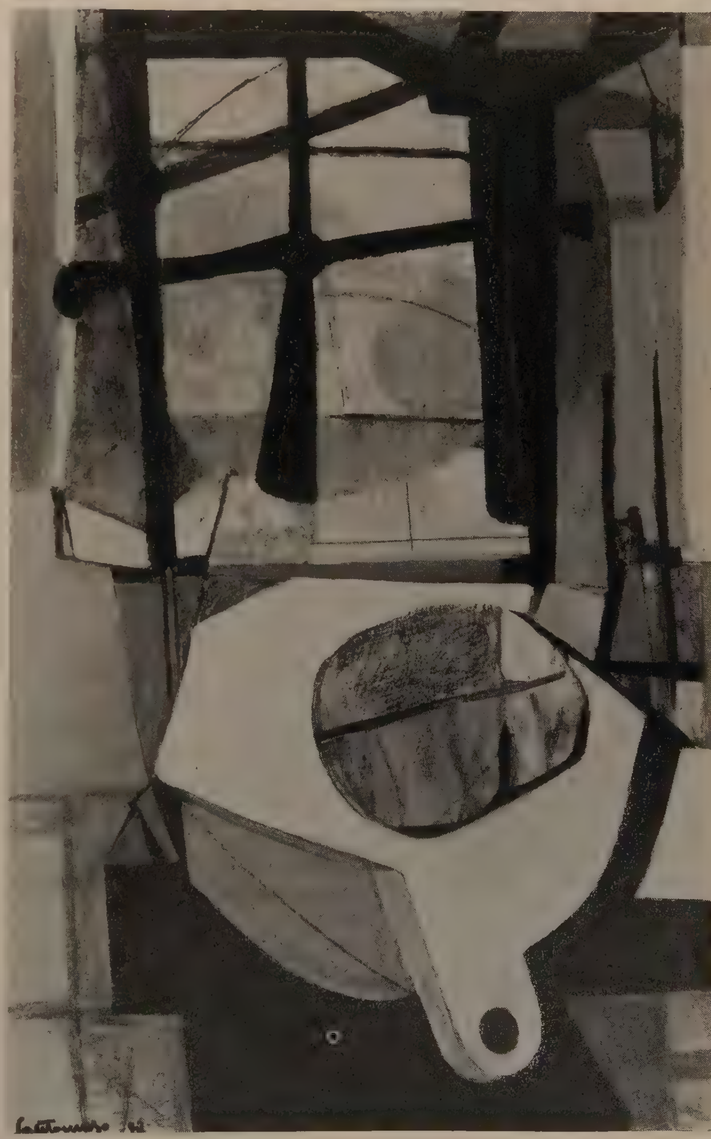
Since then, the group has had two public exhibitions, one in the summer of 1947 in the Galleria della Spiga in Milan and the other during the 1948 Biennial in Venice, where two rooms were filled with their works.

To repeat: the signatory artists were not interested in a new artistic formula but rather in emphasizing their independence of all preconceived ideas. Thus within the *Fronte* there are extremely diverse tendencies, ranging from the realistic—Guttuso—to the abstract—Turcato. Because of its vague formulation, the manifesto might be interpreted as aiming in the direction of a new realism. The development of the individual artists, however, has only partially confirmed such an assumption.

For some of the adherents of the *Fronte* the two years since its foundation have coincided with their first stay in Paris, and the resulting contact with the kind of painting done internationally during the past decades has led some artists, notably Birolli and Turcato, greatly to change their style of work.

Renato Guttuso, Slaughtering of Lambs, 1948, collection Luchino Visconti.

Giuseppe Santomaso, Still Life, 1947.



Birolli (born in 1906, now living in Milan), who with the sculptor Viani is the oldest of the group, is a painter *par excellence*. His imagination is set in motion and directed by intuition: the selection of his models is determined by feeling. In his early pictures he followed post-impressionism; Van Gogh influenced him greatly, and there were also suggestions of Ensor. A long stay in Paris, however, led him in a different direction; after seeing the work of Picasso, Braque, Matisse, Borès and other recent Parisian painting, he undertook a deliberate selection of visual motifs and discarded various elements that could not be formally assimilated. Since his stay in Paris, his form is more open, more tasteful, less vehement, than in his early works. He is still searching for a style of his own and when he selects conventional themes—figures, landscapes, still lifes—without reference to contemporary reality, his great talent is lost for lack of concentration.

Guttuso (born in 1912, now living in Rome), the strongest personality of the *Fronte*, has gone through a logical development. By temperament, he is an expressionist, and the theme of his pictures has always been of the utmost importance to him. He soon realized that the artist of today must recognize and deal with cubism, as the logical continuation of the work of Cézanne. Without imitating cubism, Guttuso occupied himself with its problems more thoroughly than any other Italian artist and took over its formal order. This order, translated into his own language, serves to restrain his expressionistic exuberance and has led him to increasingly simple forms; and this allows him to represent ever more complex themes in a fairly comprehensible manner. He is a passionate realist and is convinced that it is the task of painting to return to subjects closely connected with reality. His efforts were always directed toward figure painting, and as the years go by the still lifes in his *oeuvre*

Armando Pizzinato, The First of May, 1948, collection Peggy Guggenheim, Venice.

become fewer. Guttuso did not come to Paris unprepared, and his stay in that city did not result in a change of style but served only to strengthen and confirm his own tendencies. The opportunity of seeing the original paintings of the great nineteenth- and twentieth-century masters, previously studied almost exclusively through reproductions, enriched his technique and freed it from a residue of provincialism. Draftsmanship and construction had always been more important to Guttuso than painting, both in his early expressionist pictures and in his later realistic work. Lately,

Emilio Vedova, Explosion, 1948.

his color has consciously been kept simple; one could almost speak of an abandonment of "La belle peinture." Subtle nuances do not interest him; his rejection of ambiguity almost gives his pictures the clarity of wood cuts.

Santomaso (born in 1907, now living in Venice) tries to translate his feeling for reality into pleasing, high-quality painting. He, too, had first to free himself from the entanglements of expressionism. He never loses contact with reality, yet never becomes a slave of the object. Limiting himself to simple subjects and equipped with the feeling for color of the Venetian tradition, he achieves some plausible solutions.

Corpora (born in 1909, now living in Rome) grew up in the French tradition. Paris, North Africa, Rome, represent periods with a Mediterranean atmosphere. Reality is the point of departure, rather than the center, of his paraphrases which are done on an abstract blue background.

Though Pizzinato (born in 1910, now living in Venice) is often classed with the abstract painters, he shares with them only outward characteristics of a certain similarity in vocabulary. He himself is not interested in pure painting, and his real intentions are not allied to those of any others of the group. Lines of various directions and intensities determine his composition, which is always based on a clearly defined, realistic subject. Reality is made rhythmically dynamic, color released from the object gains symbolic value, and his spaciousness is meant to indicate an equivalent inner spatiality. Pizzinato's wish to represent reality in motion is related to the futuristic mode of expression but is without its mechanistic prejudice. In his own way, he strives persistently and systematically to achieve pictures realistic in content as well as in form. Rhythmically colored form-motifs, harmoniously joined by his unerring musical intuition, have led him to well-thought-out creations, among the most successful poetic transformations of the realistic produced during this new period of Italian painting.

Vedova (born in 1919, now living in Venice) is the activist of the *Fronte* group. While the eclectic search of the forty-two-year-old Birolli implies an inner insecurity, the uneven development of the much younger Vedova seems an inner necessity. Adventure is in harmony with his temperament and is consciously sought. The problems of the time, the common feeling of discontent and the vehement but vague desire to create something authentic, fresh and beyond formulae, are his justification. He throws himself, therefore, into one experiment after another with an anarchistic lack of inhibition. Expressionism, abstraction, collage—he has tried them all. Vedova's work, too, has suggestions of futurism. The dynamic forcefulness, which in Pizzinato is controlled and constant in feeling, becomes momentary action in Vedova. His reality does not come from within; a single event, like a bursting bomb, generates a *fait accompli*.

Until two years ago, Turcato (born in 1912, now living in Rome) painted portraits, landscapes and still lifes in a style derived from the *fauves*. Since his stay in Paris, he has shifted radically to abstract painting, although his pictures in the new manner remain entirely mechanical. The work of Marlotti (born in 1910, now living in Milan) is also too dispersed and fragmentary to enable one to understand him fully as an artistic personality.

Alberto Viani, Nude, 1945.

It is even more difficult to find a common denominator for the sculptors of the *Fronte* than for the painters. The mundane expressionism of Leoncillo's (born in 1915, now living in Rome) colored terracottas must be thought of as decoration rather than as sculpture. Franchina (born in 1912, now living in Rome) draws his inspiration from elements of primitive native art. The obvious simplicity of his sculpture, however, strikes one not as monumental but as esthetically worthless.

Viani (born in 1906, now living in Venice) takes archaic sculpture as his point of departure. For years he treated a single subject: the nude torso. His work is similar to that of Hans Arp, but the process by which Viani arrives at these forms is a totally different one. He works in a spirit of classicism, and harmony and line are important to him. His starting point is the torso, but gradually every realistic detail is eliminated and there remains only construction and outline of masses. Arp's forms are biological, archetypical, determined by fantasy and dreams. Viani's creative process is therefore diametrically opposed to the surrealistic one. His latest works are clearly inspired by drawings of Picasso, plastically reinterpreted.

The total picture of the work of the *Fronte* artists necessarily seems to lack unity because of the differing tendencies within it. However, the existence of a group of open-minded artists of strong moral feeling who are sincerely concerned about a solution to the problems facing today's artistic creation, constitutes a factor of great promise for the future of modern Italian art.

Editorial CONTINUED

"dragoons." Is it then the museums that place his work on view? Does hanging a painting—old master or modern—constitute "dragooning"? (Let us not forget that we have just been informed that the public has in any case "rebelled.") Or "must" these pictures not be hung because someone else knows best? Just who is dragooning whom?

In the course of his discussion Mr. Taylor mentions only four artists by name: Picasso, Braque, Matisse and Klee. For the rest, he speaks of "second-rate minds mouthing second-hand ideas," and refers to the "pseudo-scientists and psychiatrists of Greenwich Village." What then does this disrespectful description cover? Does it include *all* contemporary art, and more particularly all American art? Are there really *no* artists to whom he can point and say there, this is what I mean, this is what our art should be? We should like to know who they are, for in a period that contains such extraordinary diversity, that includes every kind of interest and style and direction, in which the artist is precisely accused of not submitting to any general discipline, it is rather exceptional to be able to discover only the "non-objective" and the "pornographic."

"The question," Mr. Taylor says significantly, "is no longer one of technique or taste but revolves about the problem of reality." But this exactly is the problem with which the modern artist is concerned, in his own visual and psychological terms. If his solutions are not like those of the past, is that surprising? If his findings are personal and various, that is part and parcel of a democratic development to be reversed only at a risk of which the arts (to speak only of the arts) of Germany and Russia are a warning. If the answers he arrives at are not always to our liking, is he to be accused of insincerity and lack of integrity? The religious concern of a Mondrian or a Kandinsky for the understanding and translation of new kinds of visual reality; the stoic devotion of a Beckmann or a Giacometti to the faithful portrayal of the emotional impact of the modern world, are these to be dismissed because they do not match a pleasant, preconceived "reality"? Is Rouault to be condemned for the agony of his religion? Was it Picasso who bombed Guernica? No nostalgia for the past, however strong, however keening, will bring it back to life.

But with all his regrets for what has gone before, with all his condemnation rather than encouragement of the present, we are permitted to wonder if Mr. Taylor really longs for the *art* of the past. Nowhere does he give any sign that painting and sculpture are for him not merely the approximate, inconvenient bearers of a didactic message, but sources of life and vitality. For a work of art is not simply the record of a prefabricated philosophy, but a sensuous and material thing; it is something new in the world, and something made; it not only records, it creates reality. And if one gets no pleasure in the sense of the creative process, if one looks upon the art of the past without enjoyment and simply as a lesson to be learned, one is necessarily fearful of the new forms art takes in the present. —R. G.

Book Reviews

Joan Evans, *Art in Mediaeval France 987-1498*, London, New York, Toronto, Oxford, 1948. 317 pp. and 281 pp. of plates, one map. $17.50.

The title and subject of this book are a challenge to any art historian, and heretofore the publications have been either encyclopaedic or slight works with a generalized text and many illustrations.

But this book is different. It really succeeds within the short compass of 292 text pages in giving a well-rounded, thoughtful and often moving account of the great accomplishments of medieval France in architecture, sculpture, painting and the minor arts—an almost incredible feat requiring knowledge, understanding and appreciation of a very high order. The book is notable for its lucidity, but no less so for the warmth which the author communicates to a book which is essentially factual and thoroughly serious.

The lucid presentation results not from literary artifice, but from a mode of approach which has not to my knowledge been attempted in a work of this scale before—approach to the arts by types of patronage, in sequence, as they became important. This scheme automatically sets the developments against a rich historical background and puts the pulse of life into the chapters. It gives at once an inner consistency to the complex of art objects which served each group in turn; at the same time it gives a larger consistency to the whole account of French medieval art, since the emphasis on, and in, the various arts shifts with the type of patron who was prosperous and important at any given time. An extraordinarily clear and vital interpretation is thus brought forward.

"As a picture of mediaeval society my book cannot be altogether in proportion, for it necessarily lays too much stress on those with money to spend on works of art or skill enough to create them; but as a study of cause and effect it may help to show mediaeval art as the expression of a society. . . . The deliberate study of French mediaeval art is the more necessary because much of what has survived has lost its purpose . . . has to be studied in castles where no one lives, monasteries where none takes his vows, and, often, in churches where no one prays. Only by an effort of the historical imagination can we endow them with their true significance; but the effort will make the stones live." Thus the author states her programme, which she realizes with unqualified success.

After a historical introduction on the Dawn of the Middle Ages, monastic art is considered: The Benedictines, The Cistercians; then Bishops and their Chapters, concerned with cathedral art and iconography and followed by other ecclesiastical groups; Augustinian Canons; The Mendicant Orders; The Carthusians. Then the lay patrons have their turn: The King and Court, The Citizens, The Villagers; finally there is a consideration of the end of the middle ages.

One of the interesting things about the book is that the author senses the fact that the medieval tradition in France has ended in living memory. "When I first visited France as a child the women still wore the charteristic caps of their provinces, and the men the traditional garb of their craft or calling . . . I have seen cider carts like those of the Bayeux Tapestry in that city; . . . all the mediaeval labours of the months have passed before my eyes. . . ." Eyes keen to perceive; the book profits by a fund of such knowledge accumulated over a lifetime, and enlarged by vast and exact historical studies.

The author, who is a much younger half-sister of Sir Arthur Evans, the excavator at Knossos, was his aide and biographer, but she has long been eminent in her own right,

as her recent election to the presidency of the Royal Archaeological Institute makes clear. A long bibliography including other biographies, studies on art forms and on jewelry, stands to her credit, plus two notable publications on Cluny (*Monastic Life at Cluny; The Romanesque Architecture of the Order of Cluny*), with a third in press. Her special love for Cluniac art shows in the proportioning of the book. One may hazard a guess that Miss Evans was drawn into Cluniac studies because the rôle of the great art-loving Burgundian monastery needs to be better understood. Her beautifully appreciative writing on Benedictine art in early chapters of the book under review does much to set the happy temper of the whole volume.

A final word should be said about the illustrations, which are almost as remarkable in their way as the text. The subjects are beautifully chosen; new pictures of the more familiar objects give them a fresh appeal, and the press-work is unexceptionable. All in all, the volume is a classic.

KENNETH JOHN CONANT
Harvard University

Bernard Berenson, *Aesthetics and History in the Visual Arts*, New York, Pantheon, 1948. 247 pp., 24 illus. $4.

In something less than 250 pages Bernard Berenson presents the outline of an esthetic and a directive for the historian of art; and has produced this marvel with apparent ease. The feat has been made possible by concentrating on the visual arts, though there are illuminating digressions on drama, literature and music.

For me the most valuable part of this notable book is the discussion of art history. The cardinal task of the art historian is simply to chronicle and, so far as he can, to interpret those works of art which are still "life-enhancing" (Berenson's key word). Today, he feels, artist biography is of small importance. Indeed, a model history of art would completely omit all names of artists. The study of origins is both uncertain and profitless; so is the tracing of alleged influences, which generally are only alleged. On these pegs Berenson neatly hangs the hide of that latter-day apostle of complete confusion, Strzygowski.

As if the above were an insufficient counterblast to what is done art-historically in our days, Berenson maintains the too often blurred distinction between the fine and the minor arts: the humanly important arts are the figure arts; and of the figure arts, those that originate or stem from Hellas.

Berenson deprecates that environmentalism which has prevailed since Darwin and Taine. He maintains that an art does not necessarily bespeak a civilization. Mere artifacts excluded, there is no Jewish or Phoenician art of a visual sort—no Persian art till the seventeenth century; no Arab, early Christian or Coptic art. Whatever is so called is subartistic.

Even where an art seems to represent a civilization truly, as in Greece, medieval France and renaissance Florence, that representation is partial and generally aristocratic. A civilization, by and large, gets the art it is willing to pay for, and the fine arts are always costly. Even Greek art, cardinal for our Western civilization, was paid for, hence conditioned, by a few urban aristocracies.

These are weighty considerations for every would-be art historian. His task in brief is to describe and analyze such art as still is life-enhancing, to trace the history of taste—a function of art criticism—finally to write the annals of art patronage—a special branch of the history of economics. All endeavor beyond this leads to confusion.

To Berenson there is in this sense no modern art, architecture perhaps excepted, merely extensions of the *Ecole de Paris*. A disoriented and incoherent civilization cannot produce an art that deserves the name of art, but merely the expression of uprooted and eccentric individuals—often incompetent as well—and of rapidly shifting coteries. These drastic exclusions at least make for clear thinking.

The first part of this book, which is devoted to esthetics, will evoke much dissent, for Berenson virtually denies anything

like communication between the artist and the beholder. Many readers, like myself, will find essential truth in Goethe's famous maxim: "To enjoy is to create anew"—*Geniessen ist nachschaffen*—if only as an ideal rapport to be sought by the beholder even if not completely achieved. Accordingly a beginner may be advised to accompany the reading of this book with that of a more conventional book on esthetics.

Finally, Berenson's style is captivating for its variety and energy. He alternates sententious definitions in his early academic manner with teasing and charming exposition in his later vein. For good measure, a novelty: tirades against the anti-humanists of a Carlylese scope and vehemence.

According to Berenson's esthetic, it should be impossible from a book of this sort to gather anything valid about the author's personality and creative activities—which, as Euclid says, seems to be absurd.

Frank Jewett Mather, Jr.
Princeton, New Jersey

George Kubler, *Mexican Architecture of the Sixteenth Century*, New Haven, Yale University, 1948. Two vols., 765 pp., 468 illus., 6 maps. $15.

In 1901 the first book on the architecture of colonial Mexico was published by a North American, Sylvester Baxter (*Spanish-Colonial Architecture in Mexico*, Boston, 1901). The photographs of the de luxe edition were spectacular; the book was not without influence on students prowling through architectural libraries. It was not until 1927, however, that a serious historical study of Mexican architecture appeared, Manuel Toussaint's *1525–1925*, the last volume of a publication by the Mexican government. Working without predecessors, Toussaint produced an outline which was not only the pioneering work in the field, but is still sound. In 1945 the Spanish historian, Diego Angulo Íñiguez, contributed, in the first volume of his projected *Historia del arte hispano americano*, a long section on sixteenth-century buildings. His work is marred for serious students by the total lack of references and, in a larger sense, by the narrowness of its preoccupation with style. A peripheral work, like Robert Ricard's *La "conquête spirituelle" du Mexique* (Paris, 1933), proves almost more fruitful for an understanding of this early architecture, since it concerns itself with reason and situation rather than with the mere categorizing of types. In the meantime, a considerable number of special studies, of documents and photographs, had been filling in pieces of the picture (see the recent *Guide to the Art of Latin America*, Washington, 1948). Now, almost half a century after Baxter, the first scholarly work presenting a detailed study of any phase of Mexican architecture has appeared.

To understand the significance of this book, it is important to stress this history. For the first time, a fantastically rich body of architecture, with its immense peripheral literature and documentation, has been attacked with the thoroughness and responsibility we expect from an historian of art. The author's attitude is that Mexican sixteenth-century architecture constitutes a valuable episode in architectural and cultural history, worth looking at for its own sake. He does not assume that his task is merely to applaud its European tradition, nor yet to isolate a mystical "Mexicanism," but rather to see what happened and what the result may mean. It is not an easy book—full of great lumps of nourishing but recalcitrant information—but to the exploring mind it offers the fascination of another segment of the architectural story. Only one warning should, because of our general ignorance of the material, be noted: solid as it is in research and integrity, this is the first study of its kind. Hundreds of questions still remain unresolved (as the author constantly notes): documents, artists, monuments themselves, await discovery. The dilemma of a scholar in such a field is serious: should he publish the theories that now seem valid? or should he wait? If he waits, no one else can profit by what he has learned, no other students are kindled to help. The presentation of the work requires some humility on the part of the author and puts a responsibility for scrutiny on the reader. Just because this is a serious study, imposing in its scholarship, one must be watchful for omissions and inadequacies and, above all, mark carefully the boundary between evidence and interpretation.

The first volume, with its thoughtful and richly documented appraisal of the character of the mendicant missionary movement and of the artistic personnel, techniques and materials, is of interest not only to the architectural student but to anyone concerned with the history of man. Here is the answer to one's astonishment at seeing for the first time those tremendous conventual establishments that stand in isolated splendor in Mexican villages. The phenomena of acculturation, the means by which a culture moves into a new territory, and what there happens to it, has never been more dramatically displayed than in sixteenth-century Mexico. It is fascinating to find the evidence of political and philosophical attitudes, of the circumstances of society and labor, of epidemics and spiritual shock, in the permanent stone of churches. It is most instructive to see architectural history recapitulated in the hands of amateur builders. The synchronism of styles which in Europe are chronologically stratified carries a moral for anyone investigating provincial art. The whole story becomes more than local history when, as in the chapter on city planning, the author points out how, in the Americas, Western culture was able to put into practice ideas long cherished but never tried out in Europe.

The second volume, dealing with architectural and decorative forms, is crammed with observations from buildings, documentary evidence and generalizations from this material, and copiously illustrated. It should go far to dispel our ignorance of early Mexican architecture. The author's attempts to categorize this great body of unfamiliar material, as in the catalogue of architectural profiles and molding types or in the classification of decorative sculpture, has the value of offering a means of ordering and comprehending it. How valid such classification is in the Mexican field remains open to doubt; but these categories are certainly more fruitful than any we have had before.

In addition to this, we are given a very useful bibliographical essay and a catalogue of mendicant buildings, which lists the monuments of the missionary friars in Mexico with a résumé of documentary information. In view of the body of material made available there, it seems ungrateful to comment that the catalogue is by no means complete and, especially in the case of monuments the author has not seen, sometimes incorrect. Thus, for example, Tlahuelilpa is not "a sumptuous establishment" but a quaint, home-made little convent; Torquemada does not say that fray Francisco de Gamboa supervised the building of the new San Francisco in Mexico, but the tearing down of the old one; there is a date, not noted here, of 1574 on the wall at Tultitlan; a document of 1575-6 states that Erongaricuaro is building; Tarimbaro is reported to have a monastery with two Franciscan friars in 1565; the date on the retable at Huejotzingo is not 1570 but 1580 and so on. Material on the Dominican establishments is notably less full than that on the Franciscan and Augustinian, and the geographical narrowing of the field (especially in the omission of Yucatan) may well provoke argument. More alarming is a certain willingness to complicate the history of the monuments, as in suggesting that a large, possibly a three-aisled, church was built and demolished in Huejotzingo before the present magnificent establishment, which dates from as early as 1550. There is a tendency to rely more on documentary evidence than on the evidence of the monument itself, a grateful contrast to the free interpretations of other writers, but at times unrealistic. From this stems the most inconvenient thing about the catalogue: usually it deals only with the sixteenth century and eschews comment on the later history of the buildings or their present state, even when, as in the case of the church at Hueytlalpan, nothing whatever remains today.

This book by no means finishes the study of the sixteenth-century architecture of Mexico; but all future students will have to take its conclusions into consideration, as they will be dependent on the material it puts into circulation. It is a valuable piece of research and a contribution to the study of American culture.

Elizabeth Wilder
Tepepan, Mexico

Miron Burgin, ed., *Handbook of Latin American Studies, No. 11*, Cambridge, Harvard University, 1948. 364 pp. $7. Robert C. Smith and Elizabeth Wilder, eds., *A Guide to the Art of Latin America*, Library of Congress Latin American Series No. 21, Washington, Library of Congress, 1948. 454 pp. $1.50.

The editors of the *Handbook of Latin American Studies* continue with this publication the series of annual bibliographical notations upon Latin-American subjects. This issue enumerates and criticizes materials published in 1945.

Elizabeth Wilder, the author of the article on Spanish-American art, comments upon 181 titles. The criticism is informative and pointed, and a remarkably just distribution of emphasis is maintained. An introductory essay considers the general status of Spanish-American artistic bibliography as of 1945. Subsequent headings divide this subject into sections: General, Colonial (considered according to the geographical boundaries of modern nations), Nineteenth Century and Modern.

Although a section dealing with Brazilian history, by Alexander Marchant, refers the reader to a separate commentary on Brazilian art (p. 232), no such separate commentary occurs in the present volume. A small number of notices on the art of Brazil may be located among the items of Brazilian history.

The *Guide to the Art of Latin America*, issued by the Library of Congress, consists of bibliographical notices concerning approximately five thousand books and articles published before 1943. Except for the annual issues of the *Handbook*, no comparable work is known for Latin-American studies, and scholars are here offered for the first time a thorough, accurate bibliographical guide. Material is listed by country and period, and within these classifications, sections deal with architecture, education, graphic arts, minor arts, painting, photography and sculpture.

CHARLES GIBSON
Mexico City

Antonio Sancho Carbacho, *Sixteenth-Century Sevillian Tiles*, Seville, University of Seville, 1948. 100 pesetas.

This monograph is the latest publication in the "Andalusian Ceramics" series sponsored by the University of Seville. The author's firsthand knowledge of the tiles of Seville enables him to discuss with competence and familiarity their characteristic features and their relation to the celebrated tiles of Pisa. Spain's splendid heritage in the field of the decorative arts is well illustrated in the 100 plates that form a background for a comprehensive scholarly approach to the subject.

HENDERSON WOLFE
New York City

Arthur W. Heintzelman, *The Watercolor Drawings of Thomas Rowlandson from the Albert H. Wiggin Collection in the Boston Public Library*, New York, Watson-Guptill, 1947. 75 pp., 52 plates, 20 in color. $12.50.

This seems to be the only large body of reproductions of Rowlandson drawings that is readily available for a fairly moderate price. The plates in black-and-white are perhaps more uniformly successful than those in color. The color work is never so false and fuzzy as that in the text pages of *Fortune*, but is rarely as true as the color printing in *Harper's Bazaar* or the *New Yorker* covers. However, the plates are so ample and handsome that many copies of the book will certainly be broken up in order to sell the pictures in pale mats and gilt frames. The selection includes some of Rowlandson's most charming drawings. Only occasionally does one miss the rollicking precision, the irrepressibly supple line that distinguishes his work from his imitators'. Heintzelman has written his text with an artist's generous love for the work of another artist, and he has included the meager biographical information that has survived.

Though so little is known about Rowlandson as a person, his work has preserved our most intimate glimpse into the last

of feudal England, the final years before the gentle slopes and soft coppices were scarred by steel rails, before the incredibly luscious meadows were smudged by smoke from dark Satanic mills. Parsonage and college still slept undisturbed by the doubt and strife to come. Had Rowlandson been aware that the age of security was to end with his life, he could never have enjoyed his times, and made us enjoy them, so naturally. He was perhaps the last natural English artist, the last one who was not forced to choose between being gentlemanly or esthetic. He also had the advantage of contact with the expert draughtsmanship of eighteenth-century France, and this put him in a class apart from Gilray and the Cruikshanks by equipping him with a hand as prompt and accurate as his thought. These gifts were at the disposal of a man intoxicated with living, too throbbing with animal spirits to fiddle with the deliberate cookery of oil paint. No wonder that Heintzelman's book is as exhilarating as a day in the open air.

A. Hyatt Mayor
Metropolitan Museum of Art

Emerson Tuttle, *Fifty Prints*, New Haven, Yale University, 1948. Introduction, catalogue and 50 plates. $15.

The memorial volume of the etchings and drypoints of Emerson Tuttle is a dual tribute to him: first to the artist; second to the man who, as first Master of Davenport College at Yale, was long and intimately connected with the life and administration of the University. Chauncey B. Tinker has written a moving appraisal by way of introduction, and Lewis E. York has contributed a critique of the prints, most of which are concerned with birds, other wild life and landscape. Tuttle's meticulous technique and execution are done full justice in plates of distinguished quality, and the usefulness of the complete catalogue of his 177 recorded plates is greatly enhanced by the inclusion of a small-size reproduction of each entry.

Alice Bennett

Latest Books Received

Adams, Ramon, and Homer Britzman, CHARLES M. RUSSELL, Pasadena, Trail's End, 1948. 324 pp., 150 illus. $7.50.
Arp, Jean (Hans), ON MY WAY, Documents of Modern Art VI, New York, Wittenborn Schultz, 1948. 147 pp., illus. $4.50.
BEN NICHOLSON: PAINTINGS, RELIEFS, DRAWINGS, introduction by Herbert Read, London, Lund Humphries, 1948. 32 pp. + 203 plates, 40 in color. £3.3.
Broderick, Alan Houghton, PREHISTORIC PAINTING, Forest Hills, Transatlantic Arts, 1948. 37 pp., illus., 4 color plates. $3.25.
Burckhardt, Jacob, and Heinrich Woelfflin, BRIEFWECHSEL, Basel, Benno Schwabe, 1948. 129 pp. Fr. 10.
Burton, Laurence V., WEEK-END PAINTER, New York, Whittlesey House, 1948. 207 pp., illus. $4.
Dobkin, Alexander, PRINCIPLES OF FIGURE DRAWING, Cleveland, World, 1948. 250 pp., illus. $4.95.
Eates, Margot, ed., PAUL NASH: PAINTINGS, DRAWINGS AND ILLUSTRATIONS, London, Lund Humphries, 1948. 80 pp. + 132 plates, 16 in color. £3.3.
Ferguson, Wallace K., THE RENAISSANCE IN HISTORICAL THOUGHT, Boston, Houghton Mifflin, 1948. 407 pp. $5.
Goitein, Lionel, ART AND THE UNCONSCIOUS, New York, United Book Guild, 1948. 70 plates, with accompanying text. $3.75.
Greenberg, Clement, JOAN MIRÓ, New York, Quadrangle, 1948. 128 pp., 79 plates, 6 in color, and illus. $10.
Guérin, Marcel, ed., DEGAS LETTERS, New York, Studio, 1948. 253 pp., 27 illus. $6.
Ironside, Robin, PRE-RAPHAELITE PAINTERS, New York, Oxford (Phaidon), 1948. 49 pp. + 110 plates, 4 in color. $7.50.
Kennedy, Ruth Wedgwood, THE RENAISSANCE PAINTER'S GARDEN, New York, Oxford, 1948. 30 pp. + 60 plates. $30.
Leiris, M., and G. Limbour, ANDRE MASSON AND HIS UNIVERSE, London, Horizon, 1948. 242 pp., illus. $12.
Maroger, Jacques, THE SECRET FORMULAS AND TECHNIQUES OF THE MASTERS, New York, Studio, 1948. 194 pp., illus. $4.50.
Monro, Isabel Stevenson and Kate M., INDEX TO REPRODUCTIONS OF AMERICAN PAINTINGS, New York, Wilson, 1948. 731 pp. $8.50.
Meuhsam, Gerd, D. EDZARD, New York, Bittner, 1948. 23 pp. + 112 plates, 2 in color. $7.50.
PABLO PICASSO LITHOGRAPHS 1945-1948, introduction by Bernhard Geiser, New York, Curt Valentin, 1948. Introduction + 67 plates. $3.
Pach, Walter, THE ART MUSEUM IN AMERICA, New York, Pantheon, 1948. 288 pp., 62 illus. $6.
Putnam, Brenda, THE SCULPTOR'S WAY, New York, Watson Guptill, 1948. 343 pp., 196 plates, 96 diagrams. $7.50.
Réau, Louis, HISTOIRE DE LA PEINTURE AU MOYEN-AGE: LA MINIATURE, Melun, Librairie d'Argences, 1946. 240 pp., 48 plates.
Rice, D. Talbot, BYZANTINE PAINTING, Forest Hills, Transatlantic Arts, 1948. 29 pp., 41 plates, 4 in color. $2.75.
Salet, Francis, LA MADELEINE DE VEZELAY, Melun, Librairie d'Argences, 1948. 201 pp., 48 plates.
Schmid, F., THE PRACTICE OF PAINTING, London, Faber and Faber, 1948. 118 pp., 37 illus., 67 drawings. 21 s.
Seltman, Charles, APPROACH TO GREEK ART, New York, Studio, 1948. 121 pp., 111 plates, and illus. $6.
Soby, James Thrall, CONTEMPORARY PAINTERS, New York, Museum of Modern Art, 1948. 152 pp., 65 plates. $3.75.
Staples, Frank A., WATER-COLOR PAINTING IS FUN, New York, Whittlesey House, 1948. 124 pp., illus. $3.50.
Valéry, Paul, DEGAS DANCE DRAWINGS, New York, Lear, 1948. 70 pp., 4 color plates. $5.
Walker, Phoebe Flory, with Dorothy Short and Eliot O'Hara, PORTRAITS IN THE MAKING, New York, Putnam, 1948. 218 pp., 68 illus. $6.
Winstedt, Richard, ed., INDIAN ART, New York, Philosophical Library, 1948. 192 pp., 16 plates, illus. $3.75.
Woelfflin, Heinrich, DIE KLASSISCHE KUNST, Basel, Benno Schwabe, 1948. 295 pp., illus. Fr. 24.

Letter to the Editor

Sir:

I was interested to see published in your issue of December, 1948 a provocative and informative piece by Henry van de Velde. This does him more justice than the article published in October 1946 about his Kröller Müller Museum. Perhaps, while your readers have van de Velde in mind, you might correct certain errors of fact printed in Miss Tintner's article of 1946.

Contrary to Miss Tintner's assumptions, the existing Kröller Müller Museum buildings were first planned circa 1927, while the larger, more monumental and, in her phrase, less "functionalist" plans were designed before 1920. Miss Tintner's opinion that van de Velde changed his style as a "very real criticism of the international functionalist formula" is based on a careless confusion of facts. It is the main point of her article that van de Velde has abandoned the principal tenets of the European modern architectural movement. This is not borne out by his buildings, nor by his recent utterances. Your readers deserve the opportunity of knowing the position of this intransigent and venerable warrior—a position well illustrated by his building now in Richmond, Va. (shown in the December issue), and by the article you just published.

Besides several real errors of geography and bibliography which Miss Tintner's article contained, it was startling to find van de Velde called "Dutch" and a compatriot of Dudok, Oud and Mondrian. He is, of course, Belgian. Nor does the critical eye of a scholar who identifies octagonal columns as "hexagons" seem reliable.

Your latest tribute to van de Velde is much more suited to his position as an eighty-year-old dean of the Modern Movement in Europe—his valiant contributions as architect and writer were fully acknowledged in Switzerland at the time of his birthday celebrations—and our silence on this side of the Atlantic is surely more profound than understandable. Thank you for breaking it.

Edgar Kaufmann, Jr.,
Museum of Modern Art, New York

Contributors

EVERETT P. LESLEY, JR. teaches in the Department of Fine Arts at Brown University and is engaged in writing a detailed biography of Thomas Cole, based on original source material.

G. E. KIDDER SMITH, who teaches in the School of Architecture of Yale University, has photographed the monuments of Egypt, Greece and Brazil. The present article is taken from his forthcoming book, *Switzerland Builds.*

The sculptor THEODORE J. ROSZAK teaches at present at Sarah Lawrence College in Bronxville, New York.

BAIRD HASTINGS, a former editor of *The Dance Index*, now edits *Chrysalis* and broadcasts comment on current dance activities over a New York radio station.

LOUIS GRODECKI, who has just been named Chargé de Mission à la Recherche Scientifique in Paris, is the author of *Vitraux des églises de France* and *Ivoires français.*

INGEBORG EICHMANN, now living in Venice, is a scholar and collector in the field of modern art and is working on a critical biography of Henri Rousseau.

Forthcoming

A symposium on The State of American Art by members of the Editorial Board of the *Magazine* and by other leading writers and critics; Composition in Modern Architecture, by MATTHEW NOWICKI; Mexican Ex-Votos, by JEAN CHARLOT; Aurier and Van Gogh, by ELISABETH PUCKETT.

February Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. *Albany Institute of History and Art*, to Feb. 6: Three Centuries of Printmaking in the United States. Feb. 9-Mar. 6: IX. Amer. Drwg Ann.

ALBION, Mich. *Albion College*, Feb. 6-28: Prints by Maxil Ballinger. Reproductions for Sale. Critics Choice, Ptgs Selected by Emily Genauer.

ANDOVER, MASS. *Addison Gallery of American Art*, to Feb. 14: Material and the Immaterial. Feb. 18-Mar. 14: Children's Books.

ANN ARBOR, MICH. *Museum of Art, University of Michigan*, Feb. 13-27: Egypt (LIFE Photos). Feb. 13-Mar. 6: Recent Accessions.

ATLANTA, GA. *High Museum of Art*, Feb. 1-15: Original Currier & Ives Ptgs.

AUBURN, N. Y. *Cayuga Museum of History and Art*, Feb. 1-28: New England Landscapes. Finney Indian Coll. Stamp Collectors Ann. Feb. 6-20: Ivory Soap Sculp.

AUSTIN, TEX. *College of Fine Arts, University of Texas*, Feb. 11-Mar. 4: Open and Closed Forms.

BALTIMORE, MD. *Baltimore Museum of Art*, to Feb. 13: Ptgs from the Cone Coll. To Feb. 27: Sculp. by Elie Nadelman. To Feb. 13: Drwgs by Henri Matisse. To Feb. 27: Gavarni Prints. To Mar. 13: Illuminated Manuscripts. *Walters Art Gallery*, to Mar. 6: W'cols and Drwgs by Gavarni.

BELOIT, WIS. *Art League of Beloit*, Feb. 1-28: Ptgs by Marques E. Reitzel. Amer. and French W'cols, Gouaches and Oils (George Binet Gal, N.Y.C.).

BETHLEHEM, PA. *Lehigh University Art Gallery*, Feb. 7-22: Students Work in Adult Evening Classes.

BINGHAMTON, N. Y. *Museum of Fine Arts*, Feb. 2-23: Ptgs by New Hope, Pa. Artists.

BLOOMFIELD HILLS, MICH. *Museum of the Cranbrook Academy of Art*, Feb. 1-27: Second Nat'l Biennial Exhib. of Contemp. Textiles and Ceramics. Hand-wrought Danish Silver (H. Nils, N.Y.C.). Mich. Work in Progress (Detroit Institute of Arts).

BOSTON, MASS. *Guild of Boston Artists*, Feb. 7-19: W'cols by William Jewell. Feb. 21-Mar. 5: Ptgs by Loring W. Coleman, Jr.
Institute of Contemporary Art, to Mar. 1: Amer. Ptgs in Our Cen.
Museum of Fine Arts, Feb. 1-28: Recently Purchased Prints and Drwgs. Feb. 23-Mar. 27: Drwgs by Gabriel Charles Gleyre Made for John Lowell in the Levant 1834-1835.
Public Library, Feb. 1-28: Exhib. of Drwgs by Muirhead Bone.
Vose Galleries, to Feb. 12: Boston Soc. of W'col Painters. Feb. 14-Mar. 12: W'cols by Hartman.

BROOKLYN, N. Y. *Brooklyn Museum*, Feb. 9-Apr. 10: Westward Ho. Feb. 11-Apr. 17: Chinese Metalwork.

CAMBRIDGE, MASS. *Germanic Museum, Harvard University*, Feb. 14-Mar. 7: Mies van der Rohe.

CHAPEL HILL, N. C. *Person Hall Art Gallery, University of North Carolina*, Feb. 5-27: N. C. Artists. Furniture, U. N. C.

CHARLOTTE, N. C. *Mint Museum of Art*, Feb. 1-27: Ptgs and Mural Designs by Jack Lubin, N. Y. C. Thirty Amer. Ptgs from the Holbrook Coll., U. of Ga.

CHICAGO, ILL. *Art Institute of Chicago*, to Feb. 5: Japanese Prints by Katsukawa Shunsho. To Feb. 6: Art Students' League School Exhib. Curtis Prize Project Exhib.: Architectural Renderings. To Feb. 21; Spanish Textiles: 15th to 19th Cen. Pictorial Panels in Applique by Veronika Malata and Gustel Rivoir. Mod. Textiles by Dorothy Liebes. Feb. 9-Indef.: 53rd Ann. Exhib. by Artists of Chicago and Vicinity. Feb. 16-Indef.: Alumni Assn. of the Art Institute Exhib. Exhib. of Indonesian Art.
Chicago Public Library, Feb. 1-28: Silk Screen Wallpaper by John Denst and Donald Soderlund. Sculp. by Freeman Schoolcraft.
Club Woman's Bureau, Mandel Brothers, Feb. 1-19: Artist Members of the Nat'l League of Amer. Pen Women. Feb. 21-Mar. 19: Sculp., Drwgs, Etchgs, and Collages by Members of Artists League of the Midwest.
Palette and Chisel Academy of Fine Arts, Feb. 1-Mar. 15: Ann. Studio Show.

CINCINNATI, OHIO. *Taft Museum*, Feb. 15-Mar. 28: Cincinnati Public Library Treasures.

CLEARWATER, FLA. *Art Museum*, to Feb. 13: Contemp. Amer. Ptg., Southeastern Circuit. Feb. 15-28: Charlotte Artists.

CLEVELAND, OHIO. *Cleveland Museum of Art*, to Feb. 27: Original Prints and Drwgs by Masters of Berlin Mus. To Mar. 13: Work of Georges Braque.

COLORADO SPRINGS, COLO. *Fine Arts Center*, to Feb. 28: A New Direction in Intaglio, the Work of Mauricio Lasansky and his Students. Feb. 8-Mar. 28: Artists West of the Mississippi, 11th Ann. Exhib.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts*, Feb. 4-Mar. 5: Hats in History. Feb. 18-Mar. 13: Ptg Toward Architecture.

COSHOCTON, OHIO. *Johnson-Humrickhouse Museum*, Feb. 1-28: Ptgs by Charles Dietz, One-Man Show.

CULVER, IND. *Culver Military Academy*, Feb. 1-28: Masterpieces of Louis Sullivan.

DALLAS, TEX. *Dallas Museum of Fine Arts*, to Feb. 13: Wedgwood Exhib. Ptgs of France by Gladys Lloyd Robinson. To Feb. 27: Ernest L. Blumenschein Exhib. Contemp. Drwgs. Feb. 20-Mar. 13: Jury Exhib. of Tex. Crafts. Survey of Amer. Printmaking. W'cols by Harrison Stevens. Illustrations by Jose Cisneros.

DAYTON, OHIO. *Dayton Art Institute*, Feb. 1-28: Dayton Art Center Exhib. Feb. 25-Mar. 18: Matisse Drwgs.
Jane Reece Art Galleries, Feb. 1-28: Oils by Rosalie Lowrey, One-Man Show.

DES MOINES, IOWA. *Des Moines Art Association*, to Feb. 15: Pepsi-Cola Award Show. Feb. 14-Mar. 7: Ascher Silk Squares. Feb. 15-Mar. 1: Photog. Salon. Feb. 20-Mar. 30: Josef Albers Prints.

DETROIT, MICH. *Detroit Institute of Arts*, Feb. 1-27: Washington, D. C. Artists. Feb. 15-Mar. 16: Architecture and City Planning.

EAST LANSING, MICH. *Michigan State College*, to Feb. 5: Drwgs by Eugene Berman. Feb. 1-21: Ptgs by Contemp. Amer. Artists. Survey of Amer. Sculp. (MOMA). Protestant Revolution (LIFE Mag.). Feb. 27-Mar. 15: Sculp. by David Smith. A New Amer. Architecture.

ELMIRA, N. Y. *Arnot Art Gallery*, Feb. 1-29: Ptgs from the Bay Region.

EUGENE, ORE. *University of Oregon, School of Architecture and Allied Arts*, Feb. 13-27: Collages by Jean Varda.

EVANSVILLE, IND. *Evansville Public Museum*, Feb. 1-15: Mayan Civilization (LIFE Mag.). Nat'l Cartoonist Soc. Feb. 15-Mar. 15: Ptgs by Cliff Amyx.

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery*, Feb. 5-26: Mod. Wallpaper (AFA). Little Works in Progress (Detroit Institute of Arts). Old Master Drwgs.

GREEN BAY, WIS. *Neville Public Museum*, Feb. 6-28: Gimbel Wis. Centennial Art Exhib.

GRINNELL, IOWA. *Grinnell College, Art Dept.*, Feb. 1-Mar. 3: Hatfield Gallery Oil Show (Western Assn. of Art Mus. Directors).

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*, to Feb. 27: 17th Ann. Exhib. of Cumberland Valley Artists.

HONOLULU, HAWAII. *Honolulu Academy of Arts*, Feb. 1-27: Comparison and Contrast: the Techniques of Printmaking. Feb. 3-27: Art and Philosophy in the Western World.

HOUSTON, TEX. *Museum of Fine Arts of Houston*, Feb. 6-20: Mod. French Prints. Feb. 27-Mar. 13: Houston Camera Club. Ptgs by Frances Skinner.

KANSAS CITY, MO. *Kansas City Art Institute*, to Feb. 10: Five Amer. Painters. Design and the Mod. Poster. Feb. 10-28: Work of Artists Purchased by Friends of Art. Locally Owned Prints and Drwgs.
William Rockhill Nelson Gallery of Art, Feb. 2-Indef.: Cady Wells, One-Man Show. Feb. 13-Mar. 6: Contemp. New England Ptg.

KENNEBUNK, MAINE. *Brick Store Museum*, Feb. 1-26: Americana from the Mus. Coll. and New Accessions.

LAGUNA BEACH, CALIF. *Laguna Beach Art Association*, Feb. 2-Mar. 28: Members Winter Prize Show. Feb. 2-27: Exhib. of Drwgs by Calif. Artists. Laguna Photo. Club Exhib.

LAWRENCE, KANS. *Museum of Art, University of Kansas*, Feb. 1-Mar. 15: Dutch Baroque Art.

LOS ANGELES, CALIF. *Dalzell Hatfield Galleries*, Feb. 1-27: White Period Ptgs by Maurice Utrillo. Recent Sculp. by Carroll Barnes.
James Vigeveno Galleries, to Feb. 15: Recent Oils by Howard Warshaw. Feb. 20-Mar. 15: Haitian Ptgs.

LOUISVILLE, KY. *Speed Memorial Museum*, Feb. 1-27: Guatemala Photos (AFA). Exhib. of Student Work and Teaching Methods at Institute of Design, Chicago.
University of Louisville, to Feb. 26: A City Plan for Louisville.

LOWELL, MASS. *Whistler's Birthplace*, Feb. 1-28: Ptgs. by DeMerritte A. Hiscoe.

MANCHESTER, N. H. *Currier Gallery of Art*, to Feb. 15: Scalamandré Fabrics. Feb. 1-28: Wood Engrvgs by Nora S. Unwin. Feb. 5-26: 18th Cen. England.

MASSILLON, OHIO. *Massillon Museum*, Feb. 1-28: Group Show, Women's Art League of Akron, Ohio. Oils by O. Lassonde. Jewelry by Louise Lassonde.

MILWAUKEE, WIS. *Chapman Memorial Library, Milwaukee-Downer College*, Feb. 1-28: Pastels by Gladys Rockmore Davis and Doris Rosenthal.

MINNEAPOLIS, MINN. *Minneapolis Institute of Arts*, to Feb. 15: Folk Arts of the South Amer. Highlands. To Feb. 17: Max Beckmann Retrospective Exhib. Feb. 22-Mar. 20: Italian Prints.
Walker Art Center, to Feb. 27: Guests from Wis. To Mar. 27: Mod. Textiles. To Mar. 13: A New Direction in Intaglio: The Work of Mauricio Lasansky and his Students.

MONTCLAIR, N. J. *Montclair Art Museum*, Feb. 5-20: Contemp. Chinese Ptg. Prints in the Mod. Manner. Feb. 27-Mar. 20: Social Life in the 80s—Costumes and Accessories. Member's Favorite Prints.

MUSKEGON, MICH. *Hackley Art Gallery*, Feb. 5-27: W'cols by Living U. S. Artists. Antique and Mod. Glass.

NEWARK, N. J. *Newark Art Club*, Feb. 1-25: Exhib. of Ptgs by Avery Johnson.
Newark Museum, to Feb. 28: Recent Acquisitions in the Field of 18th Cen. Ptg Including Portraits by Copley, Earl and Badger; 19th Cen. Ptgs Including Inness and 20th Cen. Ptgs Including Demuth and Feininger.
Rabin and Krueger Gallery, Feb. 1-28: New Jersey Artists.

NEW BRUNSWICK, N. J. *Rutgers University*, Feb. 4-25: Music in Drwg.

NEW HAVEN, CONN. *Yale University Art Gallery*, to Feb. 13: Sculp. Since Rodin. Ptg Toward Architecture. To Feb. 27: Textiles from Egypt, Syria, Persia. Feb. 22-Mar. 13: Student Work. Student Collaborative Problem.

NEW LONDON, CONN. *Lyman Allyn Museum*, Feb. 1-28: Work from Children's Classes of the Museum of Modern Art.

NEW ORLEANS, LA. *Isaac Delgado Museum*, Feb. 7-28: Oil Ptgs by Helen Turner. Mod. Church Art (MOMA). Local Sculptors.

NEW YORK, N. Y. *A. C. A.*, 63 E. 57, to Feb. 12: Ptgs by Geri Pine. Feb. 1-28: A.C.A. Group.

American British Art Center, 44 W. 56, Feb. 1-19: From George Inness (1825-1894) to George Bellows (1882-1925). Feb. 21-Mar. 12: Abstract Ptgs by Charles Shaw.
Artists' Gallery, 61 E. 57, to Feb. 11: Recent Ptgs by Louis Donato. Feb. 12-25: Ptgs by Marcel Jean. Feb. 26- Mar. 18: Ptgs by Emerson Woelffer, One-Man Show.
Associated American Artists, 711 5th Ave., to Feb. 12: Frede Vidar, One-Man Show. Feb. 14-Mar. 5: New Ptgs by Nicolai Cikovsky. To Feb. 19: Major Exhib. and Sale of Posters, Lithographs and Drwgs by Toulouse-Lautrec.
Babcock, 38 E. 57, to Feb. 12: Ptgs by 19th and 20th Cen. Amer. Artists. Feb. 14-Mar. 5: W'cols and Gouaches by Elias Newman.
Barbizon-Plaza, 101 W. 58, Feb. 1-27: Ethel W. Woodward.
Buchholz, 32 E. 57, to Feb. 5: Sculp. by Jean Arp.
Collectors of American Art, 106 E. 57, Feb. Group Exhib.
Contemporary Arts, 106 E. 57, to Feb. 4: Sculp. by Winslow Eaves. To Feb. 11: Ptgs by Gene Charlton. Feb. 14-Mar. 4: Mid-Season Retrospection.
Carlebach, 937 Third Ave., to Feb. 12: Sidney Rifkin.
Downtown, 32 E. 51, to Feb. 12: New Ptgs by Charles Sheeler. Feb. 15-Mar. 5: William Brice, First One-Man Show.
Durand-Ruel, 12 E. 57, Feb. 7-28: Exhib. of Books by French Artists.
Durlacher, 11 E. 57, Feb. 1-26: Samuel Palmer.
Ward Eggleston, 161 W. 57, Feb. 7-26: Group Exhib.
Feigl, 601 Madison Ave., to Feb. 5: Recent Work by Morris Davidson. Feb. 9-Mar. 5: Recent W'cols and Oil Ptgs by Oskar Kokoschka. View of Florence.
Friedman, 20 E. 49, Feb. 1-28: Coll. of Collages by Anthony Guyther.
Galerie St. Etienne, 46 W. 57, to Feb. 5: Oils, W'cols, Drwgs and Graphic Works by Frans Masereel.
Garret, 47 E. 12, to Mar. 31: Garret Evening Group.
Grand Central, 15 Vanderbilt Ave., to Feb. 5: Ptgs by Harry Shokler. Feb. 8-19: W'cols by Dick Crocker.
Grand Central Branch, 55 E. 57, Feb. 1-12: Mod. Ptgs by Ethel Edwards. Feb. 21-Mar. 5: Sculp. by Hugo Robus.
Grolier Club, 47 E. 60, Feb. 16-Mar. 31: Edgar Allan Poe.
Arthur H. Harlow, 42 E. 57, Feb. 1-28: W'cols by Dwight Shepler.
Jane Street, 760 Madison Ave., to Feb. 5: Sponsor-Plan Exhib.
Koetser, 32 E. 57, Feb. 1-15: Ptgs by Paul Christensen.
Kraushaar, 32 E. 57, to Feb. 19: Ptgs by John Hartell. Feb. 21-Mar. 12: Ptgs by Iver Rose.
Laurel, 108 E. 57, to Feb. 4: Ptgs by Albert Pels. Feb. 5-28: S. W. Hayter and Atelier.
Macbeth, 11 E. 57, to Feb. 19: Ptgs by Edna Reindel.
Pierre Matisse, 41 E. 57, to Feb. 19: Henri Matisse.
Metropolitan Museum of Art, 5th Ave. at 82, Feb. 4-Indef.: Behind the Amer. Footlights.
Milch, 55 E. 57, to Feb. 19: New Ptgs by Ferdinand Warren. Feb. 21-Mar. 18: New Ptgs by Louis DiValentin.
Morgan Library, 29 E. 36, to Mar. 19: Piranesi Drwgs.
Museum of Modern Art, 11 W. 53, to Mar. 20: Amer. Ptgs from the Mus. Coll. Feb. 1-Mar. 6: Hidden Talent. Feb. 15-Apr. 17: Lobmeyr Glass. Feb. 8-May 1: Great News Photos.
Museum of Non-Objective Painting, 1071 5th Ave., to Feb. 12: Otto Nebel. Feb. 13-Mar. 15: Group Show.
National Academy of Design, 1083 5th Ave., Feb. 2-15: 82nd Ann. Exhib., Amer. W'col Soc.
National Serigraph Society, 38 W. 57, to Feb. 26: Lena Gurr and Harry Shoulberg, One-Man Shows. Feb. 28-Mar. 26: Serigraphs on the U. S. Steamship Lines "Four Aces." Premiere Showing of a Group of Extra-Large Serigraphs.
New Art Circle, 41 E. 57, Feb. 1-12: New Work by Josef Scharl. Feb. 14-Mar. 5: New Work by Lee Gatch.
Harry Shaw Newman, 150 Lexington Ave., Feb. 1-28: Amer. 18th and 19th Cen. Drwgs.
New School for Social Research, 66 W. 12, Feb. 21-Mar. 7: Contemp. French Ptgs from Cezanne to Date.
New York Historical Society, 170 Central Park West, to Mar. 13: Gold Fever—The Calif. Gold Rush. Feb. 2-Mar. 20: New York in Wintertime.
New York Public Library, 476 5th Ave., Feb. 1-Mar. 26: Isaiah Thomas, Painter, Patriot and Philanthropist. To Mar. 15: Paris, 1500-1900. New York Views. Feb. 15-Mar. 31: Fitz Eichenberg, Printmaker and Illustrator.
Passedoit, 121 E. 57, Feb. 1-26: Latest Works of deCreeft, Guerin, Hanson, Ludins, Lester, Nordfeldt, Ozenfant, H. C. Smith, and Ruhtenberg.
Betty Parsons, 15 E. 57, to Feb. 12: Recent Ptgs by Jackson Pollock. Feb. 14-Mar. 5: Recent Ptgs by John Stephan.
Perls, 32 E. 58, to Feb. 26: Picasso "For the Young Collector." Feb. 28-Apr. 2: Mod. French Ptgs.
Frank Rehn, 683 5th Ave., to Feb. 12: Ptgs by George Picken.
Rosenberg, 16 E. 57, to Feb. 26: Monet, Pissarro, Sisley.
Scalamandré Museum of Textiles, 20 W. 55, to Feb. 15: The Symbol of the Rose in Textile Design.
Bertha Schaefer, 32 E. 57, to Feb. 12: Oils, Gouaches, Drwgs by Ary Stillman. Feb. 14-Mar. 5: Ptgs by Oliver Chaffee. Sculp. by Fred Farr.
Jacques Seligmann, 5 E. 57, to Feb. 12: Recent Ptgs by Adolph Gottlieb. Feb. 23-Mar. 12: Graphic Circle.
E. and A. Silberman, 32 E. 57, Feb. 1-28: Italian Primitives.
Van Diemen-Lilienfeld, 21 E. 57, Feb. 7-26: Mod. French Masters.
Weyhe, 794 Lexington Ave., Feb. 1-Mar. 2: Ptgs by Edward John Stevens.
Whitney Museum of Art, 10 W. 8, Feb. 5-Mar. 27: Max Weber Retrospective Exhib.
Willard, 32 E. 57, Feb. 1-26: Ptgs by William Seitz.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, Feb. 6-27: Irene Leache 7th Ann. Exhib. Oils and W'cols by Virginia and North Carolina Artists. Feb. 13-Mar. 13: Eugenia Scott, One-Man Show.

NORMAN, OKLA. *University of Oklahoma, Museum of Art*, Feb. 1-15: Ptgs by Gene Baringer. Feb. 15-28: Oils by the Faculty of the Art Dept., U. of Tex. Feb. 15-Mar. 1: Drwgs by Isabel Bishop.

NORTHAMPTON, MASS. *Smith College Museum of Art*, Feb. 9-28: 13th Ceramic Nat'l Exhib.

NORWICH, CONN. *Slater Memorial Museum*, Feb. 9-28: W'cols by Contemp. Balinese Artists (Netherland Information Bureau).

OAKLAND, CALIF. *Oakland Art Gallery*, to Feb. 13: Sculp. by Jacques Schnier.
Mills College Art Gallery, to Feb. 6: Architecture by George F. Keck. Old Cities in Prints. Atomic Energy (LIFE Mag.).

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, to Feb. 6: Ptgs by Paul Emerson and Joseph Fleck. Locally Owned Graphics. Feb. 8-28: Prints and W'cols. Arthur and Norma Bassett Hall. Feb. 13-28: Okla. Internat'l Salon of Photog.

OMAHA, NEBR. *Joslyn Memorial Art Museum*, to Feb. 15: 19th Cen. French Ptgs (AFA). Feb. 3-Mar. 13: 17th Ann. Six States Exhib.

PHILADELPHIA, PA. *American Swedish Historical Museum*, to Feb. 12: Sweden Today, Photog. Exhib.
Art Alliance, to Feb. 20: Ptgs by Cathe Babcock. To Feb. 27: Oils by Norman Carton. Feb. 1-27: Ceramic Sculp. Scale Models of Advertising Displays by Forrest Crooks. Feb. 5-Mar. 3: Ptgs by Helen Norris Tuttle. Feb. 25-Mar. 27: Ptgs by Bernard A. Kohn.
Contemporary Art Association of Philadelphia, Feb. 9-Mar. 2: W'cols.
Moore Institute of Art, Feb. 2-24: Comprehensive Exhib. by Benton Spruance.
Pennsylvania Academy of Fine Arts, to Feb. 27: 144th Ann. Oil and Sculp. Exhib.
Print Club, Feb. 8-25: 23rd Ann. Woodcut and Wood Engrvg Exhib.
Woodmere Art Gallery, to Feb. 6: Italian Art from Charles K. Smith Coll. Ptgs and Drwgs of India by Edith Emerson. Feb. 20-Mar. 13: Regional Art Centers and Pa. Soc. of Miniaturists.

PITTSBURGH, PA. *Carnegie Institute*, to Feb. 13: Exhib. of Steuben Glass.

PITTSFIELD, MASS. *Berkshire Museum*, Feb. 1-28: Ptgs by Francis R. Fast. Photos by Photog. Soc. of Amer.

PORTLAND, ME. *Sweat Memorial Art Museum*, Feb. 6-27: 66th Ann. Exhib. of W'cols and Pastels.

PORTLAND, ORE. *Portland Art Museum*, to Feb. 12: Haitian Ptgs. To Feb. 15: Ore. Guild of Sculptors and Painters. Feb. 7-28: 50 Great Photos. Book of Job. Feb. 1-28: Children's Show.

PRINCETON, N. J. *Art Museum, Princeton University*, Feb. 1-13: 17th Cen. Netherlandish Prints and Drwgs. Feb. 15-28: Recent Accessions. Works of Art by Princeton Alumni.

PROVIDENCE, R. I. *Museum of Art, Rhode Island School of Design*, Feb. 3-Mar. 9: "Isms" in Art Since 1800.
Providence Art Club, to Feb. 6: Contemp. Artists. Feb. 8-20: Hook Rugs by Molly Nye Tobey, Feb. 22-Mar. 6: Edna W. Lawrence.

RALEIGH, N. C. *State Art Gallery*, Feb. 6-28: N. C. Architects' Third Ann.

RICHMOND, IND. *Art Association of Richmond*, to Feb. 7: 20 Indiana Painters. Feb. 13-28: Ann. Pictorial Photos.

RICHMOND, VA. *Virginia Museum of Fine Arts*, to Feb. 6: The Brussels Tapestry. Feb. 17-Mar. 20: The Painters of Canada.

ROCHESTER, N. Y. *Memorial Art Gallery*, Feb. 11-27: Arts and Crafts of Germany.

ROCKFORD, ILL. *Rockford Art Association*, Feb. 7-Mar. 6: Bread and Butter Show, Work by Members of the Rockford Art Assn.

ROCKLAND, ME. *William A. Farmsworth Library and Art Museum*, Feb. 5-Mar. 5: America House Arts and Crafts Exhib.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Feb. 1-6: Relics from European Synagogues. Feb. 1-28: Ptgs and Drwgs by Old Masters. Ptgs by Californians. Ptgs by Students of the Sacramento State College.

ST. LOUIS, MO. *City Art Museum*, to Feb. 17: Masterpieces of Ptg from the Berlin Museums. Feb. 1-Mar. 31: Contemp. Amer. Prints from the Mus. Coll. Feb. 21-Mar. 21: Oskar Kokoschka Exhib. (Contemp. Institute of Art, Boston).

ST. PAUL, MINN. *St. Paul Gallery and School of Art*, to Feb. 9: Ptgs and Sculp. of Carol Blanchard and Dustin Rice. Feb. 20-Mar. 20: Sculp. by Ramsey Wieland. Ptgs by Paul Wieghardt.

ST. PETERSBURG, FLA. *Art Club of St. Petersburg*, to Feb. 5: Fla. Federation of Art Circuit Show. Feb. 6-19: Nile J. Behncke, One-Man Show. Feb. 20-Mar. 5: Ann. Members' Jury Show.

SAN FRANCISCO, CALIF. *San Francisco Museum of Art*, to Feb. 13: Kitchen and Accessories. Photos by Donald Ross. To Feb. 20: New Ptgs from Baltimore and Washington. Ptgs by Robert McChesney, Byron Randall and Emmy Lou Packard. Feb. 9-Mar. 2: In and Out of Focus (MOMA). Feb. 14-Mar. 13: Photos by James Fitzsimmons. Feb. 21-Mar. 27: Dining Room and Accessories.

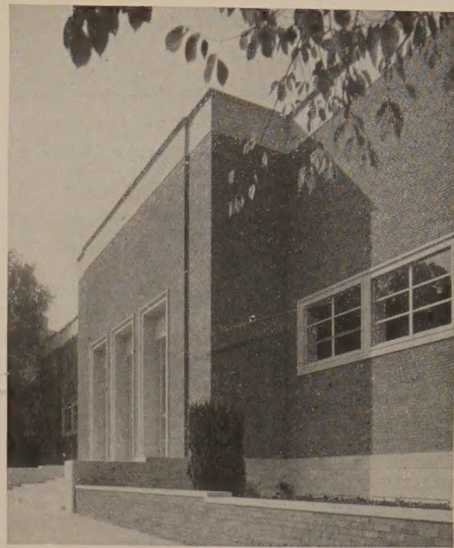
SAN MARINO, CALIF. *Huntington Library and Art Gallery*, to Feb. 28: 18th and 19th Cen. Aeronautical Engrvgs. To May: Calif. on Maps, 1541-1851.

SANTA BARBARA, CALIF. *Santa Barbara Museum of Art*, Feb. 1-27: Ptgs by Lyla Harcoff, Retrospective Exhib. Loan and Permanent Coll.

SARATOGA SPRINGS, N. Y. *Skidmore College*, Feb. 7-28: New Amer. Painters (MOMA).

SEATTLE, WASH. *Henry Gallery, University of Washington*, to Feb. 6: Herbert Bayer. Feb. 10-Mar. 14: Lyonel Feininger. Photographing Science. Parnasus.

SIOUX CITY, IOWA. *Sioux City Art Center*, Feb. 1-28: W'cols, Oils and Gouaches by Richard Jens Rasmussen and William J. Bealmer. W'cols Loaned by Associated Amer. Artists' Galleries, Chicago.



Portland Art Museum, Portland, Oregon

SPRINGFIELD, ILL. *Illinois State Museum,* to Feb. 28: Oils by Leo B. Blake.
Springfield Art Association, Feb. 6-28: Ptgs by Seong Moy.

SPRINGFIELD, MASS. *Springfield Museum of Fine Arts,* to Feb. 20: Prints and Sculp. by Young Boston Artists. Photog. Exhib. of "Sculp. Lesson" (LIFE Mag.).

SPRINGFIELD, MO. *Springfield Art Museum,* to Feb. 8: The Missouri Show (City Art Mus., St. Louis and Springfield Art Mus.). Feb. 13-Mar. 6: Ancient Peruvian Textiles.

STATEN ISLAND, N. Y. *Staten Island Museum,* to Feb. 9: Warren F. Robinson. Feb. 12-Feb. 28: High School Art.

SYRACUSE, N. Y. *Syracuse University,* to Feb. 15: Book Jackets (AFA).

TALLAHASSEE, FLA. *Florida State University,* to Feb. 15: Contemp. Amer. Prints (AFA).

TOLEDO, OHIO. *Toledo Museum of Art,* Feb. 6-27: 31st Ann. Exhib. of the Work of Toledo Artists. Photos by Members of the Toledo Camera Club.

TOPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University,* Feb. 9-28: Ptgs by Gerrit Sinclair and James R. Hunt.

TRENTON, N. J. *New Jersey State Museum,* to Feb. 27: Archeology in New Jersey.

TULSA, OKLA. *Philbrook Art Center,* Feb. 6-27: Mod. French Masters.

UNIVERSITY, ALA. *University of Alabama,* to Feb. 28: L. Moholy-Nagy Mem. Exhib. (AFA). Feb. 6-28: 9th Ann. Jury Exhib., W'col Soc. of Ala.

UNIVERSITY, LA. *Louisiana State University,* Feb. 7-Mar. 5: Drwgs by Edward Millman, One-Man Show.

UTICA, N. Y. *Munson Williams Proctor Institute,* Feb. 1-28: 12th Ann., Artists of Central New York. The Mod. House Comes Alive. Prints by Hogarth, Constable and Turner. "London Music Hall," Oil by Everett Shinn.

WASHINGTON, D. C. *Corcoran Gallery of Art,* to Feb. 20: De Gustibus, A Cen. of Taste and Criticism. To Feb. 25: Ptgs by William Malherbe.
Howard University Gallery, Feb. 2-28: Serigraphs from the Nat'l Serigraph Soc., N. Y. C.
National Collection of Fine Arts, Smithsonian Institution. Feb. 6-27: Soc. of Miniature Painters, Sculptors and Gravers of Washington.
National Gallery of Art, to Feb. 13: Exhib. of Dr. Clarence Ward's Photos, Studies of Gothic Cathedrals.
Pan American Union, Feb. 16-Mar. 15: Antonio Frasconi, Woodcuts, Oils and Drwgs.
Phillips Memorial Gallery, Feb. 6-Mar. 8: Etchgs and Lithographs from Daumier to Matisse.
Whyte Gallery, Feb. 12-20: Recent Ptgs by Herman Maril.

WESTFIELD, MASS. *Westfield Athenaeum,* Feb. 1-28: Artistry in Wallpapers.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art,* Feb. 1-20: Baroque Ptg of the 16th and 17th Centuries and Dutch Masters of the 17th Cen.

WICHITA, KANS. *Wichita Art Association,* Feb. 7-Mar. 1: Enrique Riveron. Feb. 7-Mar. 6: Dorothy Sherry. Feb. 2-Mar. 3: English W'cols.

WILLIAMSTOWN, MASS. *Lawrence Art Museum,* to Feb. 15: Early 20th Cen. Amer. W'cols (AFA).

WILMINGTON, DEL. *Society of Fine Arts,* Feb. 6-28: 16th Wilmington Internat'l Salon of Photog.

YOUNGSTOWN, OHIO. *Butler Art Institute,* Feb. 6-27: District Salon of Press Photographs. Polish Prints. W'col Show.

ZANESVILLE, OHIO *Art Institute,* Feb. 1-28: Renaissance Venice (LIFE Mag.).

Where to Show

NATIONAL

NEW YORK, N. Y. *Rome Prize Fellowships 1949-1950.* 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Open for one year beginning Oct. 1, 1949. Application blanks due Feb. 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave.

10th Annual Exhibition, National Serigraph Society. Mar. 28-May 7. Serigraph Galleries. Open to all artists. Media: serigraphs only. Entry fee $1 for non-members. Jury. Prizes. Entry blanks due Feb. 16. Work due Mar. 1. For further information write Doris Meltzer, Dir., Serigraph Galleries. 38 West 57 St., New York 9.

PORTLAND, MAINE. *66th Annual Exhibition.* Second Section. Mar. 7-27. L.D.M. Sweat Memorial Art Museum. Media: paintings in oil. Entry cards and work due Feb. 19. For further information write Miss Bernice Breck, Sec'y, 111 High St., L. D. M. Sweat Memorial Art Museum.

PROVIDENCE, R. I. *3rd National Silversmithing Workshop Conference for Teachers.* Aug. 1-26. To be held at the Rhode Island School of Design. Open to teachers of jewelry or metalwork. Media: design, jewelry making, metalwork and smithing. Entry cards due Mar. 1. For further information write the sponsors: Handy & Harman, Craft Service Dept., 82 Fulton St., New York 7.

SEATTLE, WASH. *21st Annual Northwest Printmakers Exhibition.* Mar. 9-Apr. 3. Seattle Art Museum. Open to all artists. Media: all prints. Entry fee $2. Purchase prizes. Entry cards due Feb. 14. Work due Feb. 16. For further information write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22.

TULSA, OKLA. *4th Annual National American Indian Painting Exhibition.* May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: oils and watercolors. Jury. Prizes. For further information write Dorothy Field, 2727 Rockford Rd., Tulsa.

REGIONAL

COLUMBIA, MO. *1st Stephens All Missouri Biennial.* Mar. 15-Apr. 15. Stephens College Art Center. Open to past and present residents of Missouri. Media: paintings in oil. Entry fee 50¢. Prizes. Work due Mar. 1. For entry cards and further information write Stephens Biennial, Art Center, Stephens College.

DALLAS, TEX. *2nd Southwestern Exhibition of Prints and Drawings.* Mar. 6-27. Dallas Museum of Fine Arts. Media: prints and drawings. Open to artist residents of Ariz., Ark., Colo., La., N.M., Okla. and Tex. Jury. Prizes. Entries due Feb. 19. For further information write Miss Jett Prewitt, Sec'y, Dallas Museum of Fine Arts.

SIOUX CITY, IOWA. *Iowa May Show.* April 30. Sioux City Art Center. Open to anyone who votes in Iowa. Media: paintings in oil. Jury. Prizes. Work due Apr. 15 at the Art Center, 613 Pierce St. For further information write Mrs. Nicholas O'Millinuk, American Association of University Women, Sioux City.

SPRINGFIELD, MASS. *30th Annual Exhibition of the Springfield Art League,* Mar. 6-27. Springfield Museum of Fine Arts. Open to members. Membership $4.00. Media: oil, water color, sculpture, prints and drawings. Jury. Prizes. Entry cards and work due Feb. 27. For further information write Miss Jessie C. Morse, 62 Jefferson Ave.

TULSA, OKLA. *9th Annual Exhibit of Oklahoma Artists.* Apr. 5-May 1. Philbrook Art Center. Open to all artists living in Oklahoma. Media: oils, watercolors, graphic arts, sculpture. Jury. Prizes. For further information write to Bernard Frazier, 2727 Rockford Road, Tulsa.